SL-2

॥ श्री सौन्दर्यलहरी ॥

Śrī Saundaryalaharī

contributed by Shri Gummuluru Murthy

Prostrating before ShrI LalitA, I start my humble presentation of saundaryalaharI.

शिवशक्त्या युो यदि भवति शः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितमपि ।
अतः त्वां आराध्यां हरि-हर-विरिञ्चादिभिरपि
प्रणन्तुं स्तोतुं वा कथं अकृत-पुण्यः प्रभवति ॥ १ ॥

śivaḥ śaktyā yukto yadi bhavati śaktaḥ prabhavituṁ
na śivaḥ cedevaṁ devo na khalu kuśalaḥ spanditamapi|
ataḥ tvām ārādhyāṁ hari-hara-viriñcādibhirapi
praṇantuṁ stotuṁ vā katham akṛta-puṇyaḥ prabhavati ||1|| (Itrans)

Word for word translation:

ShivaH: Shiva (sadAshivatattvamUrthy; one who is with devI the most auspicious)

shaktyA: with ability (to create the jagat) - with devI

yuktaH yadi: if He is united

prabhavitum: to create the jagat

shaktaH: will have ability to do

evam na cet: if He is not united with devI

khalu na kushalaH: will not be skilled

spanditam api: even to stir (vibrate)

ataH: therefore

hari + hara + viri~nci + AdibhiH api: by VishNu, Shiva, Brahmah and others also

ArAdhyAm: capable of being worshiped

tvAm: about you (who is bhagavatI)

praNamtum: to prostrate

stotum vA: to chant your praise

akr^tapuNyah: one who has not acquired puNya through earlier good deeds

katham prabhavati: how would he be able to?

Meaning:

O Mother, only by uniting with you, Ishwara (Shiva) is able to create the world. If He is not united with you, He will not have the ability even to stir. While so, how can one who has acquired no merit through earlier good deeds, can even dare to salute or praise You, who are worthy of being worshiped by Hari, Hara, Viri~nci and others?

Commentary:

Just like the first four brahma sUtrAs lay the foundation for all brahma sUtrAs, this first verse lays the foundation for the rest of saundaryalaharI.

shri shankara starts this stotra with the auspicious expression shiva, thereby providing a benedictory address to the Supreme Being. shiva refers here to the nirguNa brahman, described in the shruti as neti, neti and as avyaktam etc. That is ungraspable by sense organs, uninferrable and incomprehensible to the mind.

shakti is the primordial energy latent in the undifferentiated, all-pervading consciousness. It is this energy that manifests itself after each praLaya. There is a mutual association between shiva and shakti (avinAbhAvasambandhah tasmAtbindu-trikoNayoh: ShrIlalitAtrishatI). Both are inseparable and are abheda. i.e. shakti is not different from shiva.

The word shiva is derived from vashakAntau:

[hiMsidhAto ssimhashabdo vashakAntau shivasmr^tah
varNavyatyAt ssiddhau pashyakah kashyapo yathA

siMha is derived from hiMsi, and shiva is derived from vasha by inversion of the alphabets. Similarly kashyapa is derived from pashyakah]

vashati means one who brightens, that is who is self-effulgent, i.e. one who brightens the whole jagat inside Him. Such shiva who has united with the divine Mother has the ability to create the world. If He is not united, He would not have the ability even to stir (vibrate).

The implied meaning is: parabrahman, without form, would not have even the vibration or movement.

The direct meaning can be taken as follows: shiva and shakti are husband and wife. Only if the husband is united with the wife, there will be offspring in the form of jagat. Without this union with the wife, there cannot be offspring.

shiva may also be stated as one without any of the three anxieties caused by birth, death, hunger etc. Such shiva is sarvama~NgaLarUpa. When that shiva is united with shakti, then He will be equipped with the ability of kartum, akartum, anyathAkartum (to do, not to do, to do in another way).

The spandana referred in this verse is the desire to create and the manifestation of the static energy (shakti) into its kinetic or dynamic aspect.

Hari-hara-viri~ncyAdibhih: It is very appropriate to recognize that shri mAtA is eligible to be worshiped by vishNu, Ishwara and brahma and other lesser Gods. This will be emphasized many more times in the latter verses. The word 'Adi' here is interpreted to mean the other devatAs of the lower rung and probably also the well-known devI-upAsakAs. In mAnasollAsa, it is stated:

viśṇuḥ śivaḥ surajyeṣṭho manuścandro dhanādhipaḥ
lopāmudrā tathāgastyaḥ skandaḥ kusumasāyakaḥ |
surādhīśo rauhiṇeyo dattātreyo mahāmuniḥ
durvāsā iti vikhyātā ete mukhyā upāsakāḥ ||(Itrans)

vishNu, shiva, surajyeShTha brahmA, manu, candra, kubera, lopAmudrA, agastya, skanda, manmatha, indra, balarAma, dattAtreya mahAmunI, durvAsA: all these are the well-known devI upAsakAs.

There are other gods who are worshiped by people. These gods can satisfy the devotees' wishes and lead them to moksha only by these gods themselves worshiping shri devI. Therefore, Shri devI may be considered the only one who can bestow bhuktI and muktI.

'Adi' may also be interpreted as referring to the vedAs.

praNantum is a bodily worship; to bow. The letter pra refers to doing worship by manasA, vAcA, kAyA.

stotum vA: For one who is incapable of these three modes of worship, at least praising or stotra is suggested.

The verse also means that hari, hara and brahma, left to themselves are not capable of their respective duties (sustenance, destruction and creation) and shrI devI is the main cause for these duties (layasthityudbhaveshwarI: ShrilalitAtrishatI)

Therefore to worship shri devI, or do stuti, the one eligible is that person who has accumulated puNya through many many lives. The one who is akr^tapuNya is not eligible.

shiva and shakti are inseparable and there is no distinction between them. kUrma purANa says:

śakti śaktimatorbhedaṁ vadantyaparamārthataḥ |
abhedamanupaśyanti yoginaḥ tattvacintakāḥ ||(Itrans)

AparamArthikAs ascribe difference between shiva and shakti. But that cannot be so. shiva is shaktiyukta. shiva is shakti and shakti is shiva. (mr^dvAn ghaTah: the one that has clay is the pot; tantumAn paTah: the one with cotton thread is the cloth). No

distinction. Some devotees' attempts to distinguish between shiva and shakti is because of their past vAsanAs.

kAlidAsA's cidgaganacandrika has this verse:

amba tāvaka padadvayārcaka stvanmayo bhavati nātra vismayaḥ |
yah tvayaiva vivaśo vaśīkṛtaḥ śaktireva samabhūḥ śivasvayam ||(Itrans)

O ambA, the one who worships your feet becomes engrossed in them. There is no surprise in that. shiva is vivasha and vashIkr^ta and is the same as shakti.

The identity between shiva and shakti will be brought out further in the latter verses.

Shloka 2:

तनीयांसं पांसुं तव चरणपङ्केरुहभवम्
विरिञ्चिः सञ्चिन्वन् विरचयति लोकानविकलम् ।
बहत्येनं शौरिः कथं अपि सहस्रेण शिरसाम्
हरः संक्षुद्यैनं भजति भसितोद्धूलनविधिम् ॥ २ ॥

tanīyāṁsaṁ pāṁsuṁ tava caraṇapaṅkeruhabhavam
viriñciḥ sañcinvan viracayati lokān avikalam |
bahatyenaṁ śauriḥ katham api sahasreṇa śirasām
haraḥ saṅkṣudyainaṁ bhajati bhasitoddhūlanavidhim || 2 || (Itrans)

Word by Word translation:

O Mother

viri~ncih: brahma

tava: your

caraNapa~nkeruha: lotus feet

bhava: present in

pAMsuM: dust

tanIyAMsam: speck of (very subtle)

saMcinvan: collecting

lokAn: all the worlds

avikalam: without any defects

viracayat: created

shaurih: vishNu

enam: the same (the tiny bit of dust from Your lotus feet)

shirasAM sahasreNa: by his thousand heads

katham api: how does he do (i.e. with great difficulty)

vahati: carrying

harah: shiva

enam: the same (the tiny bit of dust from Your lotus feet)

saMkshudya: by powdering it well

bhasma uddULana vidhim: smearing the ashes

bhajati: serving

Meaning:

O Mother; brahma, having gathered the tiniest speck of dust of Your lotus feet, has created the worlds efficiently; shauri carries this speck of dust on his thousand heads with great difficulty; shiva, having pulverized this dust, smears his body with it.

Commentary:

shri shankara begins this stotra with a reverent look at the divine Mother's lotus feet. He ends the stotra also with a similar praise of the greatness of Her lotus feet (verse 98). [verse 1 is the benedictory verse and the last verses 99 and 100 are the phalashruti verses and the stotra may be considered to be starting at verse 2.]

In this verse, the great power or potency of the lotus feet of the divine Mother is highlighted. The creation, sustenance and destruction of the entire universe has become possible for brahma, vishNu, and shiva, only through the power derived by them from shri devI. Further, the speck of dust from Her lotus feet is the material cause for this universe. This dust from Her lotus feet provides the blessing for brahma, vishNu and Ishwara to proceed on with their duties of creation, sustenance and destruction.

tanIyAmsam: the very subtle, speck of (dust)

viri~ncih: brahma, having gathered this very fine subtle dust from the devI's feet and with that, created the upper seven worlds (bhuh, bhuvah, suvah, mahah, janah, tapah and satya) and the lower seven worlds (atala, vitala, sutala, rasAtala, talAtala, mahAtala, and pAtAla).

avikalam: This may be interpreted as:

> (i) associated with brahma: brahma created the worlds so that one world doesn't get into the way of the other; i.e. with efficiency;
> or:
> (ii) associated with vishNu: the protection by vishNu is up to the final dissolution; he ensures the existence of the universe in the regular order in which it has been created, up to the time of final dissolution.

shauri: coming from the lineage of a yAdava king by name shUra;
Shauri sshUrah janeshwarah: shauri is one of the names of vishNu from vishNusahasranAma.
vishNu the sustainer is said to be lifting the fourteen worlds, the upper seven in the form of a porpoise (shiMshumAra) and the lower seven in the form of sheSha.

SahasreNa shirasAm: sahasrashIrShA puruShah; from shrutI, with thousand heads

harah: antakAle prapa~ncam harati harah. The one who destroys the jagat at the time of praLaya is hara.

The main essence of the verse is: the greatness of the devI is shown by the total dependence of the creator, the sustainer and the destroyer of the worlds on the dust of Her feet, for carrying out their respective duties. Her greatness is further shown by the fact, that a single speck of dust of her feet provides the material for the creator to create all the worlds, with their various contents. The same speck of dust requires great effort from vishNu to lift the weight with his thousand heads. The mighty shiva has to reduce this tiny speck to ashes by way of destroying the worlds.

The meaning of this verse is also graphically explained as follows:
The divine Mother was walking in the pleasure garden of shripuram along with the attendants. Brahma after having had darshan of devI, gathered the dust from the path on which devI had walked. With the aid of this dust, brahma created the fourteen worlds. vishNu, having known that all the worlds are only particles of the dust of devI's feet, bears them on his (thousand) heads with great care and reverence. shiva awaits the time of mahApraLaya to have the gains (dust from shridevI's lotus feet) derived by brahma and vishNu. At the time of praLaya, he (shiva) reduces the worlds (dust particles of divine Mother's feet) into ashes and smears his body with that vibhUti.

Shloka 3:

अविद्यानामन्तस्तिमिरमिहिरद्वीपनगरी

जडानां चैतन्यस्तबकमकरन्दस्रुतिझरी ।

दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ

निमग्नानां दम्ष्ट्रा मुररिपुवराहस्य भवती ॥ ३ ॥

avidyānāmantastimiramihiradvīpanagarī
jaḍānāṁ caitanyastabakamakarandasrutijharī |
daridrāṇāṁ cintāmaṇiguṇanikā janmajaladhau
nimagnānāṁ damṣṭrā muraripuvarāhasya bhavatī || 3 || (Itrans)

Word for Word meaning:

(continuing from verse 2: *O Mother, the speck of dust from Your lotus feet..*)

avidyAnAM: for the spiritually ignorant

antah timira: for the darkness called aj~nAna that is inside

mihiradvIpanagarI: the island city that is at the place of sunrise

jaDAnAM: for the slow learners (dull-witted)

caitanya: intelligence

stabaka: cluster of flowers

makaranda: honey

sruti jharI: flowing stream

daridrANAM: for the people suffering from poverty

cintAmaNi: the wish-fulfilling diamond

guNanikA: a string (of gems)

janmajaladhau: in the ocean of saMsAra of births (and deaths)

nimagnAnAM: the one deeply immersed (without knowing a way out)

muraripu: vishNu, the one who killed murA

varAhasya: (the incarnation of) wild boar

damSTrA: the tusk

bhavatI: becomes

Meaning:

O divine Mother it (a speck of dust from Your lotus feet) removes the avidyA of the spiritually ignorant, like the sunrise removes the darkness; for the dull-witted it is like an ever-flowing stream of honey of clusters of flowers of the kalpaka tree of consciousness; for the destitute it is like the cintAmaNi in bestowing their heart's desire; and for those deeply immersed in the ocean of saMsAra of births and deaths it is like the tusk of the wild boar incarnation of vishNu (who saved the earth, lifting it with his tusks).

Commentary:

This verse is a continuation of the show of reverence and adoration to shrI devI's lotus feet, described in verse 2, where the importance of this dust to the Gods (brahma, vishNu, maheshwara) is brought out. In the present verse it is explained how this dust dispels avidyA, jaDatvam, dAridryam, and attachments to the worldly life for the mortals.

This verse is a delight for sanskrit lovers with the alaMkArAs profusely included throughout the text. However, the discussion here will be confined to the essence which is devI-stutI.

avidyA: avidyA is lack of knowledge of the supreme. avidyA envelops the soul and makes humans incapable of knowing the sameness of Atman and Brahman. It may be construed that mortals with avidyA include (i) those who indulge in the rituals of the karma kANDa as the final step, (ii) those who are under the delusion that the world entirely depends on brahma, vishNu and maheshwara, while in reality, it hangs on the mercy of shrI devI whose dependents the three Gods are.

At dawn, the sun seems, to one standing on the sea-shore, to rise from an island in the middle of the sea. As the sun rises, darkness is dispelled. In the first line of this verse, the speck of dust from shrI devI's feet is compared to the sun. The sun of knowledge dispells the darkness of ignorance from the mind of the ignorant.

jaDa: the dull-witted; those who cannot distinguish between what is to be done and what is not to be done.

caitanya: is the power that kindles the mind to know and understand the real meaning of jeeva. This caitanya is spoken of as a cluster of flowers of the tree of Atmaj~nAna: The speck of dust (from shrI devI's lotus feet) is a flood of fragrance emanating from the cluster of flowers of the kalpaka tree of caitanya.

daridrANAM cintAmaNiguNanikA: Reference is made to cintAmaNi, the celestial gem, which is capable of satisfying all desires of its possessor. The speck of dust from shrI devI's feet grants man's earthly desires and also spiritual aspirations; i.e., shrI devI is the embodiment of dAna-shaktI.

janmajaladhau nimagnAnAM: nimagnAnAm means fully immersed, not knowing a way out. janamjaladhau is the ocean of saMsAra with the associated births and deaths. The human is fully immersed in this ocean.

muraripu varAhasya daMsTrA: murA is a rAkshasa killed by vishNu and muraripu refers to vishNu. This context refers to the incarnation of vishNu as the wild boar. HiraNyAksha, the demon, stole bhUloka and disappeared with it to pAtALa. vishNu, incarnated as a wild boar, reached pAtALa, redeemed the bhUloka and rose above the sea with the bhUloka on his tusk. Thus, the tusk of the wild boar is considered the saviour to lift something from a deep ocean.

The last line of this verse draws a comparison between a particle of dust from shrI devI's feet and the tusk of the varAha. The dust of devI's feet can salvage human beings from the cycle of births and deaths and lead them to eternal bliss.

This verse is significant in that it shows how worship of shrI devI's feet will help afflicted humans in :
(i) shedding of the inner darkness of avidyA;
(ii) for providing a continuous flow of consciousness for the dull-witted;
(iii) for those who desire worldly happiness, there is dAridrya nirmUlanam); and,
(iv) for those who are caught in the cycle of births and deaths, how worship of shrI devI's feet lead to the Knowledge of the Self and to moksha.

Shloka 4:

त्वदन्यः पाणिभ्यामभयवरदो दैवतगण-

स्त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।

भयात् त्रातुं दातुम् फलमपि च वाञ्चासमधिकं

शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥ ४ ॥

tvadanyaḥ pāṇibhyāmabhayavarado daivatagaṇa-
stvamekā naivāsi prakaṭitavarābhītyabhinayā |
bhayāt trātuṁ dātum phalamapi ca vāñcāsamadhikaṁ
śaraṇye lokānāṁ tava hi caraṇāveva nipuṇau ||4|| (Itrans)

Word by Word translation:

lokAnAM : for all the worlds

sharaNye: who provides shelter (o bhagavatI)

tvatanyaH (tvat + anyaH): other than You

daivatagaNaH: the group of Gods

pANibhyAM: by the (two) hands

abhayavaradah: holding mudrAs of abhaya (dispelling fear) and

varada: bestowing boons

tvam ekA: only You

prakaTita + **vara** + **abhIti**: display of mudrAs of bestowing boons and displelling fear

abhinayA: gesture

na + **eva** + **asi**: You do not do that (the reason for that is)

bhayAt: from fear

trAtuM: to protect

vAnchA samadhikaM: more than what is asked (desired)

phalaM api ca: even boons

dAtum ca: to give

tava: Your

caraNau eva: feet even

nipuNau: proficient

hi: indeed

Meaning:

O Goddess: You are the refuge of all the worlds; the assemblage of Gods, except You, dispel fear and bestow boons by gestures of their hands (by vara and abhaya mudrAs). You alone do not display the boon-bestowing and fear-dispelling gestures with Your hands. The reason for this is obvious. Your feet by themselves are proficient to protect those in the grip of fear and bestow boons more than what is desired on the devotees.

Commentary:

The word 'abhaya' means freedom from fear. vara means granting of desires. In general, we see the postures of hands of deities in icons, statues etc. The right hand of deities usually has the abhaya mudrA with fingers pointing upward and the left hand has the vara mudrA, with fingers pointing downwards (indicating granting of boons). In the case of deities with more than two hands, one of the hands on the right usually has abhaya mudrA, and one of the hands on the left has the vara mudrA. But these poses of hands are not found in shrI devI's icons, statues or pictures. shrI devI has in her four hands the sugarcane bow, pAsha, a~Nkusha, and arrows. She does not need to keep Her hands in the vara and abhaya postures. Her feet are proficient in affording immunity from fear and bestowing boons transcending one's desires.

abhaya also may be interpreted as freedom from fear of the cycle of births and deaths. The word vara may be interpreted as satisfaction of all desires. This verse means then that worship of shrI devI's feet will grant the four-fold puruShArthAs, dharma, artha, kAma and moksha.

ekA: only one; shrI devI is the only one (emphasis on one) God who does not have the hand gestures (of abhaya and vara).

sharaNye: sharaNArhe: one who deserves to be protected

bhayAt trAtuM: saMsArAt rakshituM: to protect from saMsAra

vAnchA samadhikaM phalam dAtum api ca: to give results for more than what is desired

tava: Your

caraNau: feet are capable of satisfying more than the requested desires, and to dispel fears; then there is no necessity for Your hands to gesture the vara and abhaya mudrAs

The one who is the refuge for all the worlds is well beyond all ordinary Gods. If She is just an ordinary God, She cannot be the refuge for all the worlds. In that way, this verse is a continuation of verses 2 and 3 where the greatness of shrI devI's feet are described.

shrI Kuppuswamy's commentary on saundaryalaharI says that in the Tanjavur district of Tamila Nadu, India, there is a sacred place called Avadayarkoil, famous for its ancient temple built by the great MANikkavAcakar. The moolavirAT of the temple is devI yogAmbikA symbolized by only two feet, carved in stone, placed on a pedestal and worshipped as devI. It seems the inner meaning of verse 4 of saundaryalaharI is fully exemplified by the symbolic form of devI here. I wonder if any on our List, who are residents of that part of India, can expand on this temple and the moolavirAt and if there is a kshetrapurANa for this place.

Shloka 5:

हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ ५ ॥

haristvāmārādhya praṇatajanasaubhāgyajananīṁ
purā nārī bhūtvā puraripumapi kṣobhamanayat |
smaro'pi tvāṁ natvā ratinayanalehyena vapuṣā
munīnāmapyantaḥ prabhavati hi mohāya mahatām || 5 || (Itrans)

Word by Word translation:

jananIM: Mother

saubhAgya: (who causes) saubhAgyam (to)

praNata: prostrating

jana: people

tvAM: You

ArAdhya: having worshipped

hariH: vishNu

purA: earlier, ancient (times)

nArI bhUtvA: assuming the form of a woman

puraripuM api: even to shiva who is the enemy of the three cities

ksobham anayat: caused mental agitation (kAma vikAra)

smaraH api: manmatha too

tvAM natvA: having bowed to you

ratinayanalehyena vapuShA: with a body seen only by ratI devI's eyes

mahatAM: great

munInAM api: sages even

antaH: in their minds

mohAya: of generating passion

prabhavati: capable

Meaning:

O Mother, the bestower of saubhAgya to people who worship You: vishNu, having worshipped You, assumed the form of a woman and caused mental agitation even to shiva, the destroyer of the three puras. Likewise, having bowed to You, smara, with a personality pleasingly attractive to ratIdevI, has become capable of generating passion even in the minds of the great sages.

Commentary:

praNatajanasaubhAgyajananI: praNata means worship with trikaraNashuddhi, by manasA, vAcA, kAyA. prakarShena nataH praNataH.

saubhAgyaM: is a real poignant word in sanskrit with pregnant meaning, and no single english word (or word in any language) can describe that well: aishwaryasya, samagrasya, vIryasya, yashasshriyaH, j~nAnavairAgyayoshcaiva ShaNNAM bhaga itIraNa.

purA nArI bhUtvA: This refers to the anecdote of the mohinI incarnation of vishNu at the time when amR^itaM was obtained after churning of the ocean of milk by the dAnavAs and the devatAs. This mohinI form was repeated at the desire of shiva. shiva, the greatest of the yogis, who had control of all the senses, and who burnt kAma (manmatha) to ashes, was kindled by passion on seeing the mohinI form of vishNu and lost himself. vishNu got this enticing form of mohinI because of his worship of shrI devI.

tvAM ArAdhya: adored (worshipped) You. Another anecdote which need to be mentioned in this context is as follows: shiva saved the world by destroying tripurAsura. The other asurAs feared destruction of their entire community by shiva. As a group, they prayed on vishNu to guard them from shiva's wrath. vishNu promised to do so, and was thinking of ways of appeasing shiva. Sage nArada came by and noticed the anxiety on vishNu's face.

On knowing the reason for his anxiety, nArada advised vishNu to worship shrI devI in the form of shrIcakra and meditate upon shrIdevI by repeating the devI mahAmantrA which would satisfy all desires. vishNu went in search of a preceptor who could initiate him in the devI mantrA. Not long after, devI parAshakti appeared before vishNu and taught him the mantrA and the mode of worshipping shrIcakra.

By prolonged worship and meditation of shrIdevI, vishNu got the power to assume any form that he wished for. He had the mohinI form and deceived the dAnavAs

while serving amR^itaM obtained during the churning of the ocean. On a glance at mohinI, shiva's mind got agitated and he lost control of his senses.

puraripu: refers to shiva who killed tripurAsura. He is considered (at that stage) to be very angry, and is not easily amenable to kAmavikAra. To mentally agitate amorously such a person is indeed difficult and mohinI was able to do it because of shrIdevI's grace.

Lakshmidhara's commentary on saundaryalaharI (considered the standard in all commentaries) also narrates the incident where vishNu took the form of a beautiful woman and killed the demon by name Kanakaswami. When shiva requested him (vishNu) to appear before him, he did in that damsel's form with the result stated in the verse. vishNu was one of the great devI-upAsakAs.

smara api: manmatha, likewise, i.e., in the same manner as vishNu. smara also worshipped shrIcakra, meditated on devI, chanting pa~ncadashAksharI mantrA and thereby received the grace of shrI devI.

ratinayanalehyenavapuShA: ratIdevI is said to be beauty par excellence among ladies. The fact that she is attracted to smara, indicates that smara must be unusually handsome. manmatha in physical form can be seen only by ratIdevI's eyes. ratinayanalehyenavapuShA refers to this fact and to the following anecdote. manmatha was burnt to ashes by the fire of shiva's third eye. He got back to life by shrIdevI's grace and ratIdevI was given the boon that manmatha will be visible in physical form only to ratIdevI's eyes. manmatha's prowess in agitating the minds of even the great sages with kAmavikAra is due to shrIdevI's grace.

The implication of this verse is: Lord shiva, the supreme controller of the senses, and also the great sages with many years of concentrated penance to their credit, fell prey to the temptation of passion by vishNu in the form of mohinI, and to manmatha's actions respectively. This is because vishNu and manmatha are blessed by shrI devI's grace. Both vishNu and manmatha are shricakra-upAsakAs and the verse indirectly tells about the great power of shrIcakra upAsana.

Shloka 6:

धनुः पौष्पं मौर्वी मधुकरमयी पञ्चविशिखाः

वसन्तः सामन्तो मलयमरुदायोधनरथः ।

तथाऽप्येकः सर्वं हिमगिरिसुते कामपि कृपां

अपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ ६ ॥

dhanuḥ pauṣpaṁ maurvī madhukaramayī pañcaviśikhāḥ
vasantaḥ sāmanto malayamarudāyodhanarathaḥ |
tathā'pyekaḥ sarvaṁ himagirisute kāmapi kṛpāṁ
apāṅgātte labdhvā jagadidamanaṅgo vijayate || 6 || (Itrans)

Word for Word Meaning:

himagirisute: O daughter of the snow-clad mountain, shrI devI,

dhanuH: the bow

pauShpaM: made up of flowers (i.e., very soft)

maurvI: the bow string

madhukaramayI: made up of line of bees

pa~nca: five (only)

vishikhAH: arrows

sAmantaH: ally

vasantaH: vasanta (in time: spring season)

AyodhanarathaH: the chariot used in the war

malayamarut.h: breeze from the Malaya mountain (laden with sandalwood fragrance)

tathA.api: to do that way

ana~Ngah: manmatha (also meaning without body, and without strength)

ekaH: alone

te: Your

apA~NgAt.h: from the corner of the eye

kAM api: some (inexpressible)

kR^ipAM: compassion

labdhvA: having got

idaM: this

sarvaM jagat.h: all world

vijayate: is victorious

Meaning:

O daughter of the snow-capped mountain; manmatha, the God of love has only a bow made of flowers, with its string comprised of a cluster of honeybees, and has only five arrows. The spring season is his ally, which is short in duration; his war chariot is the breeze from the south. These equipment is frail and is not suitable for the war. He is ana~Nga (body-less) and alone. Yet, he triumphs over the entire jagat, having obtained Your favor through Your side-glance.

Commentary:

It was stated in the previous verse that the formless manmatha, due to the grace of shrI devI (obtained through his upAsana), is very successful in raising passions in the minds of even the great sages. In this verse, it is described how the same manmatha, ill-equipped as a warrior, is able to triumph over the entire jagat, again with the grace of the side-glance of shrI devI.

It is well known that manmatha was burnt to ashes by the fire of shiva's third eye when manmatha tried to kindle passion in shiva towards pArvati. In response to prayers by ratIdevI, shrI devI restored manmatha back to life but without a body.

Hence manmatha is body-less. In his preparation for war, his bow is made of flowers. Flowers are soft and get wilted just by touching. Such a bow is not amenable for pulling and keeping under tension. The bow-string is a line of honeybees. Honeybees do not touch each other. Hence a group of honeybees do not have the property of a string; and that too a bow-string. He has only five arrows and these too are made of flowers (aravinda, ashoka, cUta, navamallika, and nIlotpala) and these five are not at all sufficient to conquer the world.

Manmatha's ally and mate in this war is the spring season which lasts only for two months a year. Hence the ally is of doubtful assistance and the ally is also not there for continuous consultation. Manmatha's chariot in this war is the southern breeze. This is formless and invisible, and does not blow all the time, and can hardly be used as a chariot.

In addition to all these frail war equipment, manmatha is without a body and cannot avail himself of even these frail equipment. But with all these disabilities, and not-very-useful war equipment, manmatha is still able to conquer the entire world. And

manmatha is able to do this because of the gracious blessing of shrI devI through Her side-glance. That is, even the impossible can be achieved with the omnipotent grace of shrI devI.

Manmatha is one of the celebrated devotees of shri devI (please see commentary on verse 1 for listing of celebrated upAsakAs of shrI devI). The manmatha or kAma vidya was revealed to manmatha by devI Herself in response to his prolonged worship and meditattion. It is said that shrI devI conferred on manmatha, parts of Her own bow and arrows.

Shloka 7:

क्वनत्काञ्चीदामा करिकलभकुम्भस्तनभरा (स्तननता)

परिक्षीणामध्ये परिणतसरच्चन्द्रवदना ।

धनुर्बाणां पाशं सृणिमपि दधाना करतलैः

पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥७ ॥

kvanatkāñcīdāmā karikalabhakumbhastanabharā (natā)
parikṣīṇāmadhye pariṇatasaraccandravadanā |
dhanurbāṇāṁ pāśaṁ sṛṇimapi dadhānā karatalaiḥ
purastādāstāṁ naḥ puramathiturāhopuruṣikā ||7|| (Itrans)

Word for Word Meaning:

kvanat.h kA~ncIdAmA: one who has (is adorned by) a jingling girdle string

kari kalabha: young elephant

kumbha: temples (mastaka)

stanabharA (natA): weight of the breasts (slightly bent under the weight of the breasts)

parikshINa madhye: one who is slim (slender) in the waist

pariNata: fully developed

sharat.h candra vadanA: with face like the autumn full moon

dhanur.h bANAn.h pAshaM sR^iNiM api: bow, arrows, noose and a~Nkusha also

dadhAna: holding

karatalaiH: in the hands

purastAt.h: in front

naH: of us

astAM: let Her manifest, dwell, settle comfortably

puraM mathitu: the one who churned the three cities (shiva)

aho puruShikA: the I-consciousness (the ahaMkArarUpinI of shiva)

Meaning:

May Thou; with breasts like the temples of a young elephant; with a slender waist adorned by a jingling girdle-string; with face blooming like the autumnal full moon; with four hands holding bow, arrows, noose and the goad; may Thou, the pride of shiva, manifest, settle comfortably before us.

Commentary:

This verse serves as an introduction to the forthcoming verse 'sudhAsiMdhormadhye' and portrays the Divine Mother in Her gross (sthUla) form in distinction to the subtle (sUkshma) and sublime (para) forms. In this gross form, physical features such as hands, feet etc are attributed to the divine form. This facilitates contemplation by the sAdhaka.

The devotees meditate on shrIdevI's form and worship Her mentally in the various cakrAs inside the human body. At each end of the spinal cord (merudanDa) that runs from the skull downwards to the anus, there is a thousand-petalled lotus. The one at the lower end is called the kula-sahasrAra, and the other at the upper end, almost at the centre of the brain, is known as the akula-sahasrAra. Between these two thousand petalled lotuses and along the spinal cord (merudanDa), there are six lotuses. They are:

1. mUlAdhAra - a four-petalled lotus, a little above the anus,
2. svAdhiShThAna - a six-petalled lotus at the root of the genital organ,
3. maNipUraka- a two-petalled lotus at the navel,
4. anAhata - a twelve-petalled lotus in the heart region,
5. vishuddhi - a sixteen-petalled lotus in the region of the neck, and
6. AjnA - a two-petalled lotus between the eye-brows.

Satisfied with the devotee's worship, shrIdevI manifests Herself to the sAdhaka in the maNipUraka cakra. From there in Her upward move to the akula-sahasrAra (the upper thousand-petalled lotus), she is conducted through the anAhata cakra. Her manifestation in the maNipUraka cakra and Her stay in the anAhata cakra are described in this verse.

This form of shrIdevI is the most popular and appealing one to the devotees of the Divine Mother. There are four modes of worship of shrIdevI: meditation upon (i)

sthUla (gross) form, (ii) sUkshma (subtle) form, (iii) sUkshmatara (subtler), and (iv) sUkshmatama (subtlest).

LalitAsahasranAma, the thousand names of shrIlalitA describe these four modes of worship. From lalitAsahasranAma, the forty names of shrIlalitA from the twelfth name (nijAruNaprabhApUramajjadbrahmAnDa-manDalA) to the fifty-first name (sarvAbharaNabhUShitA) describe the sthUla form of shrIdevI. The three names from eighty-five (srImadvAgbhavakUTaikaswarUpa-mukhapa~NkajA) to eighty-seven (shaktikUTaikatApannakaTyadhobhAgadhAriNI) describe the subtle form.

Names eighty-eight and eighty-nine (mUlamantrAtmikA and mUlakUTatrayakaLebarA) describe the subtler form. Names ninety to one hundred and eleven (from kulAmr^itaikarasikA to bisatantutanIyasI) describe the sUkshmatama (sublime) form which is the kunDalinIrUpa of shrIdevI.

KvanatkA~ncIdAmA: jingling girdle-string - belt-like gold waist ornament (called vaDDAnam in Telugu) with small tinkling gold bells attached.

pariNata sharat-candra-vadanA: shrIdevI's face is compared to the autumnal full moon (of the sharad R^itu with the intention of bringing out the glory, calmness and grace of Her form. The sharad R^itu is the quietest part of the year in India with fairly uniform temperature throughout. This period, extending roughly from October to December will have usually clear skies with the moon shining brightly at night. Autumnal full moons are special in mid-latitudes also. Here shrIdevI's face is compared to this autumnal full moon. Also, compare shrIlalitAsahasranAma name sharaccandranibhAnanA

dhanurbANAn pAshaM sR^iNimapi dadhAnA karatalaiH: This line mentions the weapons in shrIdevI's four hands. She carries in Her lower left arm the sugarcane bow with a string of bees, in Her lower right arm the five arrows of Kamala, Raktakairava, KahlAra, IndIvara and SahakAra flowers, in Her upper left arm the pAsha, noose and in Her upper right arm the a~Nkusha, goad [souvarNam pashA~Nkushau vAma dakshiNayorthyeyau).

The weapons, adorning the four hands of shrIdevI are in their sthUla (gross) form. These weapons may alse b expressed in the sUkshma (subtle) and para (sublime) forms also. The subtle form of these weapons is said to be their mantrAs. The sublime forms are: for the bow the manas; for the five arrows, the five tanmAtrAs (sound, touch etc); for the pAshA, the passion; and for a~Nkusha, the anger.

BhAvanopanishad says:

rAgaH pAshaH; dveSho a~NkushaH; shabdAdi pa~ncatanmAtraH pa~nca puShpabANAH; mana ikshudhanuH.

LalitAsahasranAma says:

rAgaswarUpapashADhyA krodhAkArA~NkushojjvalA
manorUpekshukodanDA pa~ncatanmAtrasAyakA

purastAdAstAM naH: in front of us; i.e., in our hR^idayakamala, moving from maNipUraka on to the anAhata of the heart lotus, while we are meditating on devI.

PuramathiturahopuruShikA: The words puramathitu and ahopuruShikA literally mean the pride of shiva. The basic devI mantrAs (three bIjAs) as a whole are called tripuram. Shiva is said to have churned the milk of the three bIjAksharAs with his mind as the churning instrument. As a result arose the butter of shrIdevI's person (AkAra, swarUpa). Because of this, shiva is known as tripuramathana. This expression also suggests the inseparable association of shiva and shakti, as already seen in verse 1. The compound word ahopuruShikA indicates pride incarnate or I-consciousness of shiva.

This verse, giving the sthUla form of shrIdevI provides an excellent focus for meditation on saguna brahman.

Additional references used for the commentary on this verse:

- *Atma vijnAnamu (Science of the soul) in Telugu by shri swami Yogeswaranandji Maharaj, shri Sarada Yoga Mandir, Vijayawada*
- *Spiritual Science by Swami Vishadananda, Ramakrishna Ashrama, Ottapalam*

Shloka 8:

सुधासिन्धोर्मध्ये सुरविटपिवाटी परिवृते

मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।

शिवाकारेमञ्चे परमशिवपर्यङ्कनिलयां

भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥८ ॥

sudhāsindhormadhye suraviṭapivāṭī parivṛte
maṇidvīpe nīpopavanavati cintāmaṇigṛhe |
śivākāremañce paramaśivaparyaṅkanilayāṁ
bhajanti tvāṁ dhanyāḥ katicana cidānandalaharīm || 8 || (Itrans)

Word for Word Meaning:

O bhagavatI,
sudhAsindhormadhye: in the midst of the ocean of nectar
suraviTapivATI: rows of kalpa vR^ikshAs
parivR^ite: surrounded by
maNi dvIpe: island of gems
nIpa upavanavati: with a garden of kadamba trees

cintAmaNi gR^ihe: in a mansion built of cintAmaNi (wish-fulfilling) stones
shiva + AkAre: of the form of shiva (the multi-triangular shrIcakra)
ma~nce: in the bed
paramashivaparya~NkanilayAM: who is reclining (dwelling) on the mattress called paramashiva
cit + AnandalaharIm.h: in the form of flood of Consciousness and bliss
tvAM: you
katicana dhanyAH: a few blessed ones
bhajanti: worship

Meaning:

O bhagavtI, blessed are those few, who worship You; You in the form of Consciousness-bliss, who is reclining (seated) on the mattress of paramashiva, on the couch of the (multi-triangular) form of shiva, in the mansion constructed of cintAmaNi gems, attached to the pleasure garden of kadamba trees, surrounded by an avenue of kalpa trees and situated in the midst of amR^ita samudra or the ocean of nectar.

Commentary:

This verse gives a succinct description of shrImAtA's abode. In the middle of the ocean of nectar, there is the island of precious gems of infinite variety. All around the periphery of the island, there are rows of celestial desire-granting trees. There is a palatial mansion inside these groves of celestial trees. The mansion is built of celestial cintAmaNi gems. All around the mansion, there are pleasure gardens of kadamba trees. Inside this mansion, in the central hall there is a regal seat which has for its four legs brahma, vishNu, rudra and IshAna. Over this cot is spread a couch which is said to be paramashiva.

On this couch is seated sadAshiva on whose lap is seated shrIdevI in the form described in the previous verse. shrI shankara says that those who worship shrIdevI, as in this abode, are blessed as they attain infinite bliss thereby.

shri shankara's other works also contain descriptions of shrIdevI's abode very similar to given in this verse (tripurasundarI-vedapAdastava, verses 7, 8, 9, 10; mantramAtR^ikApuShpamAla, verse 1). I can post exact verses if there is sufficient interest.

shrIlalitAsahasranAma stotra verses 22 and 23 say:

चिन्तामणिगृहान्तस्था पञ्चब्रह्मासनस्थिता

महापद्माटवीसंस्था कदम्बवनवासिनी

सुधासागरमध्यस्था कामाक्षी कामदायिनी

cintāmaṇigṛhāntasthā pañcabrahmāsanasthitā

mahāpadmāṭavīsaṁsthā kadambavanavāsinī
sudhāsāgaramadhyasthā kāmākṣī kāmadāyinī

kAlidAsa has a similar description for shrImAtA's abode in ShyAmalA danDakam.h:

सुधासमुद्रान्तरुद्यन्मणिद्वीप संरूढ बिल्वातवीमध्य - कल्पद्रुमाकल्पकादम्बकान्तारवासप्रिये

sudhāsamudrāntarudyanmaṇidvīpa saṁrūḍha bilvātavīmadhya - kalpadrumākalpakādambakāntāravāsapriye

shrIdevI's abode is shrIcakra. Before we continue on this verse, I would like to give a description of shrIcakra as a prelude to this verse and upcoming verses of AnandalaharI. *(Kindly read the detailed description on the construction of shrIcakra and its two modes here and then follow the link to return here)*

Much mathematical research is being done on the geomtry of the shrIcakra and a sample of that is presented at http://alumni.cse.ucsc.edu/~mikel/sriyantra/sriyantra.html and the references contained therein.

The shrIcakra of the sR^iShTi-krama, as constructed by lakshmIdhara will be discussed as part of commentary of verse thirty-one and also earlier in other verses as well.

The devotional aspect of shrIcakra as the abode of shrIdevI and the kunDalini will be presented in the latter verses.

The Divine Mother is the shaktI, the one that gives spandana to Ishwara (verse 1). The Divine Mother is the cosmic power. The jeeva without attributes is the same as Ishwara without attributes. KuNDalinI is the segment of that cosmic power of the Divine Mother and gives the spandana to the jeeva. Further discussion on this is in verse 9.

sudhAsindhormadhye: stands for the baindavasthAna, the quadrilateral seat of the bindu, which is the essential one and brings the forty-three triangles of shrIcakra into its scope, this shrIcakra forming the mansion of shrIdevI.

suraviTapivATI parivR^ite: The five triangles pointing upward may be said to represent the five rows of kalpa trees forming a fence around the mansion.

shivAkAre ma~nce: The ma~nca or seat on which shrIdevI is seated is described thus: According to purANAs, brahma, viShNu, rudra and IshAna are shrIdevI's servants and they assume the form of the four legs of the cot on which shrIdevI is seated - brahma being the southeast leg, viShNu the southwest, rudra the northwest and IshAna the northeast leg. Paramashiva, the nirguna brahman, is the all-witness transcending the three guNAs.

dhanyAH katicana: blessed are the few; few are those rare souls who through internal (or external) worship of shrIdevI, who through their affinity to the

pa~ncadashAksharI, who through the pure life they lead during their last incarnate existence in this world, and these are the few that are really blessed because they have discharged the duties incumbent upon humans and they are ready to being merged with satcitAnanda.

bhajanti tvAM: worship You, i.e., worship You in shrIcakra. shrIcakra has also alternate name viyat cakra. viyat is AkAsha or space. This is samaya form of worship, internally in the etheral space, dahara, of the heart. Samaya form of worship requires a very high degree of concentration of the mind and a strict control over the senses (the entire worship is done mentally in the heart). In this mental worship, meditation of shrIdevI in the form of shrIcakra has to be done in the shapeless AkAsha. [The mode of worship indicated in this verse is of the form of shrIdevI, as abiding in Her mansion shrIcakra. She assumes the special form described in the previous verse.]

The meditation is on this form. This meditation is on the union of shakti and shiva in their inseparable, creationistic aspect. The essence of this meditation is the union of cit-shakti with brahman. shiva is samaya and shrIdevI is samayA. samam yAtIti samayaH. The identity of shiva and shakti is five-fold. They are:

adhiShTAna sAmya: similarity in abode
anuShTAna sAmya: oneness in activity, such as creation
avasthA sAmya: equality in state, for e.g. dancing
nAma sAmya: similarity in name
rUpa sAmya: similarity in form, color etc

Kameshwara sUri interpreted this verse in a unique (alternate) way as follows:

sudhAsindhoH: - himAcalamArabhya setuparyantaM madhyadeshe - from the himalayas, the abode of the white glaciers to the southern ocean

suraviTapivATI: full of pilgrim centres, such as shrIsaila and other places that are reputed to bestow the heart's desires of pilgrims (like the kalpa trees)

maNidvIpe: places that are specially fitted for meditation nIpovanavati: surrounded by kadamba trees

cintAmaNi gR^ihe: temples studded with cintAmaNi gems

shivAkAre ma~nce: - atidhavalatvAtsphaTika ramaNImaya tayA shivasadR^isomancyata iti ma~nce pujye kailAsa - as Mount KailAsa which is as white as crystal and thus resembles shiva in aspect

paramashivaparya~NkanilayAM: blessed as being placed on the lap of the divine couple, pArvati and parameshwara

cidAnandalaharIm.h : the stotra by name AnandalaharI describing the pure cit aspect shrIdevI

Thus, various commentators read in this verse worship of shrIcakra in diverse ways and this verse is considered as one of the pivotal verses of this great stotra.

Shloka 9:

महीं मूलाधारे कमपि मणिपूरे हुतवहं

स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।

मनोपि भ्रूमध्ये सकलमपि भित्वा कुलपथं

सहस्रारे पद्मे सह रहसि पत्या विहरसे ॥ ९॥

mahīṁ mūlādhāre kamapi maṇipūre hutavahaṁ
sthitaṁ svādhiṣṭhāne hṛdi marutamākāśamupari |
manopi bhrūmadhye sakalamapi bhitvā kulapathaṁ
sahasrāre padme saha rahasi patyā viharase || 9 || (Itrans)

Word for Word Meaning:

O, jagadAmbA,

mUlAdhAre: (in) the mUlAdhAra
mahIM: pR^ithvI, the earth
maNipUre: (in) the maNipUraka cakra
kam api: the water element
sthitaM: present (in)
svAdhiShThAne: (in) the svAdhiShThAna cakra
hutavahaM: the element of fire
hR^idi: (in) the anAhata cakra residing in the heart
marutaM: the air element
upari: above that, in the vishuddha cakra
AkAshaM: the element of ether
bhrUmadhye: between the eyebrows
manaH api: the element of manas, the mind
sakalaM: (having passed through) all
kuLapatham api: also the kuLa-patha or suShumna nADi
bhitvA: piercing through
sahasrAre padme: in the thousand-petalled lotus
rahasi: in secret
patyA saha: along with (Your) husband (sadAshiva)
viharase: stroll through

Meaning:

O jagadAmbA, having pierced through the pR^ithvI (earth) element in the mUlAdhAra, the jala (water) element in the maNipUra, the agni (fire) element in the svAdhiShThAna, the vAyu (air) element in the anAhata, the AkAsha (ether or sky) element in the vishuddha, and the manas (the mind) in the AjnA cakra between the eyebrows, and ascending through the suShumna, You reach the thousand-petalled lotus, the sahasrAra and sport there with Your consort sadAshiva in solitude.

Commentary:

This pivotal verse of saundaryalaharI contains in a nutshell the sublimest truth of the vedAnta and the yoga systems and in harmonious blending. The worship of shrIdevI is described here as kunDalinI-shakti of the microcosm and as tripurasundari of the macrocosm. For a proper appreciation of this, and for understanding the rest of AnanadalaharI portion of saundaryalaharI, I present below

1. a short account of how the ancient sages understood and described the microcosm and the macrocosm,
2. kunDalinI shaktI which makes the jIva function, and
3. the identity of the same vital force in the microcosm and the macrocosm.

A Short Account of how the Ancient Sages Understood and Described the Microcosm and the Macrocosm

Our sages have explained the microcosm and the macrocosm in terms of what we may call the Eternal Verities.

An Eternal Verity may be defined as that which gives scope for functioning of all orders of creation, from birth, sustenance, until their final dissolution. These Eternal verities may sometimes be classified into three groups: the Atma-tattvAs, the vidyA-tattvAs, and the shiva-tattvAs. The Atma-tattvAs comprise the jaDatva, the non-sentient; the vidyA-tattvAs comprise jaDatva and prakAshatva, i.e. both non-sentient and the sentient; and the shiva-tattvAs comprise of prakAshatva, the sentient. Twenty-four fall under the first group, seven under the second and five under the third and may be arranged as below.

1. pR^ithvI - the earth, possessed of solidity
2. ap.h - water, possessed of fluidity
3. tejas.h - fire, possessed of heat
4. vAyu - air, characterizing perpetual motion
5. AkAsha - ether or sky, with character of space
6. gandha tanmAtra - smell in the form of subtle earth
7. rasa tanmAtra - taste in the form of subtle water
8. rUpa tanmAtra - form, in the form of subtle fire
9. sparsha tanmAtra - touch, in the form of subtle air
10. shabda tanmAtra - sound in the form of subtle ether
11. shrotra - the auditory sense that perceives sound
12. tvac - the tactile sense that perceives touch
13. cakshus - the optic sense that perceives form
14. jihvA - the gustatory sense that perceives taste
15. ghrANa - the olfactory sense that perceives smell
16. vAc - speech, the motor organ of articulate expression
17. pANi - the hand, the motor organ of grasping and leaving
18. pAda - the foot, the motor organ of locomotion
19. pAyu - the motor organ of evacuation
20. upastha - the motor organ of generation

21. manas - the mind, the inner sense that is attained, when rajas, the mobility of misery is more dominant over sattvA, the rhythm of happiness and tamas, the inertia of delusion [we can say manas is the root of all volition)
22. buddhi - the intellect, the inner sense that is attained when sattvA (the rhythm) is more dominant than rajas (the mobility) and tamas (the inertia). [we can say buddhi is the root of all
conviction.]
23. ahaMkAra - the ego, the inner sense that is attained when tamas (inertia) predominates over sattvA (the rhythm) and rajas (the mobility). [we can say that ego is the root of all fancy and converges towards the self.]
24. citta - which is attained by the equipoised state of sattvA, rajas and tamas.
25. puruSha or the jIva (of the microcosm) - this is, although full in itself, commands only to a limited extent the five powers that are detailed below.
26. kalA - the kriyA shakti - the power to do things but to a limited extent, inherent in the jIva
27. avidyA - also called vidyA, the jnAna shakti - in a veiled form and thus limited in its operation, inherent in the jIva
28. rAga - the icchA shakti, perpetual satisfaction, which operates only partially and thus limited in operation, also inherent in the jIva.
29. cit shakti - perpetuity inherent in the jIva, when limited by the operation of the six changes ('exists', 'takes birth', 'grows', 'ripens', 'wanes', and 'perishes')
30. niyati - that which causes avidyA to veil the Anandashakti, the sat-cit-Ananda, inherent in the jIva
31. mAyA - the condition operating upon the Ishvara, causing it to look upon the phenomenal world as 'this', i.e. an entity separate from itself
32. shuddha vidyA - the condition operating upon the sadAshiva, causing it to identify itself with the phenomenal world with the impression, 'I am this'
33. maheshvara - that which is operated upon by the mAyA
34. sadAshakti - that which is operated upon by the shuddhavidyA
35. shakti - the desire which is but the impression of the world to be created
36. shiva - the absolute non-differentiated existence, when conditioned by the shakti

From the Vedic standpoint, the five elements, the five tanmAtrAs, the five organs of perception, the five organs of motor action, the mind, the mAyA, the shuddhavidyA, the maheshvara and the sadAshiva (totalling twenty-five) explain the microcosm and the macrocosm. The thirty-six given above are the latter additions to give a more complete description. Quite often, fifteen more Eternal Verities are added to the thirty-six for further elobaration thus making fifty-one in all, probably corresponding to the fifty-one letters of the sanskrit alphabet. The additional fifteen are tvac (the external sheath of organs), asR^ij (blood), mAMsa (flesh) etc.

Verse 9 then deals with the functioning of the microcosm (jIva) as kunDalinI is awakened and raises from the mUlAdhAra to the sahasrAra (through sAdhana). KunDalinI shakti, by which the jIva functions, is explained next.

shrIdevI of the macrocosm has an exact prototype in the kunDalinI of the microcosm. In the macrocosm, paramashiva is described in shloka 1 as being powerless and actionless in the absence of conjunction with the shrIdevI. Similarly, in the microcosm, the jIva is very much a corpse without the operation of kunDalinI. The vital force, the life which is inherent in every limb, muscle, nerve centre which causes

the entire frame to function is one aspect of kunDalinI. By waking the kunDalinI and directing Her from the mUlAdhAra cakra to the sahasrAra, the jIva (here we define the jIva as without name and form) can realize its true SELF. Waking up kunDalinI and getting Her to sahasrAra is the bedrock of the yoga system. This shloka describes the route of the kunDalinI from the mUlAdhAra to the sahasrAra.

Kundalini Shakti

shrIdevI gives power to the macrocosm. The functioning of the jIva is because of kunDalinI, which is none other than shrIdevI in the microcosm.

The equilibrium of the universe is maintained by a polarity of positive and negative, male and female, the static and the dynamic. Whatever exists in the universe, the macrocosm, also exists in man, the microcosm. The masculine passive ground force, shiva, resides in the sahasrAra, located in the crown of the head [please see the description below of the "physical" location of the various cakras]. Shakti, the feminine active power, lies coiled at the base of the spine, in three and half coils. It is the manifestation of the cosmic power in the body and is in a dormant, potential state. It is not a material force but it is the pristine, psychic and spiritual power that underlies all organic and inorganic matter. Because of its spiral-like upward motion when awakened, it is referred to as serpent power, and is described iconographically as a serpent coiled at the base of the spine. The arousal of kunDalinI leads to union with Lord shiva.

Although the resting location of kunDalinI is described as mUlAdhAra cakra at the base of the spine, it would be an error to suppose that kunDalinI and the cakras are simply gross structures of the physical body. KunDalinI and her channel for movement are not to be found in the physical body. Every portion of the physical body has its counterpart in the astral body, and both bodies (the physical and the astral) are interdependent on the material plane. It is to be understood that, in the description of the location of the cakras in the following paragraphs, the astral body is meant.. The seven psychic centres, or cakras, and suShumna nADi, the passage through which the kunDalinI rises, are in the astral body and correspond to the nerve plexuses and the spinal cord. These cakras cannot be "seen" without sAdhana.

The cakra-s and the suShumna nADi:

Situated in the spinal cord and in the spinal column are special centres from where groups of sensory motor nerves arise. These nerves pervade the entire body to rejuvenate it with vitality in the form of knowledge and action. There are seventy-two thousand of these nerves. Of these, the three main ones are the iDA, pingalA and suShumnA and these connect with the seven centres of vital energy in the body called cakra-s, These cakra-s are described imaginatively in shapes of lotuses with various numbers of petals. These descriptions of the shapes of the cakra-s are in the tantric texts. These cakra-s in the human (astral) body are sequentially as follows (from lower to higher) along the suShumnA nADi.

mUlAdhAra cakra: is located at the base of the spinal column. It has a square maNDala representing pR^ithvI-tattva (earth element). This is where kunDalinI dwells asleep in the state of ignorance. This cakra has the bIja mantra "laM". This lotus has four petals, which are crimson-colored and associated with sound vibrations of "vaM", "shaM", "ShaM" and "saM". These bIjAs begin in the upper right hand petal and are read in the clockwise direction. Brahma is the presiding deity.

svAdhiShThAna cakra: above the mUlAdhAra, situated in the suShumnA, at the level of the genitals is the svAdhiShThAna cakra, a lotus with six petals. It is made up of agni-tattva (fire element). Its bIja is "vaM". The six vermilion-colred petals are represented by "baM", "bhaM", "maM", "yaM", "raM" and "laM". VishNu is the presiding deity.

maNipUra cakra: is located in the suShumna nADi at the navel level and is made up of jala-tattva (water element). The red triangular maNDala in its centre contains the bIja mantra "raM". This is a lotus of ten petals which are dark purple in color and are represented by bIja mantras "DaM", "DhaM", "NaM", "taM", "thaM", "daM", "dhaM", "naM", "paM" and "phaM". Rudra is the presiding deity.

anAhata cakra: is located in the suShumna nADi in the region of the heart. Its element vAyu (air) is located in the smoke-colored maNDala, shaped like the star of David. Its bIja is "yaM". This lotus' twelve deep-red petals are represented by bIja mantras "kaM", "khaM", "gaM", "ghaM", "~naM", "TaM", "ThaM". Isha is the presiding deity.

vishuddha cakra, the sixteen-petalled lotus is situated in the suShumna nADi at the base of the throat. Within a pure blue circle is its element, ether. The seed bIja is "haM". The sixteen smokey purple petals contain the sanskrit vowels "aM", "AM", "iM", "IM", "uM", "UM", "r^M", "R^M", "LM", "LM", "eM", "aiM", "OM", "auM", "aM", "aHM". The presiding deity is sadAshiva.

AjnA cakra: is the two-petalled lotus in the suShumna, located in the space between the eyebrows, also called trikUTa. It is made up of mans-tattva (mind element). "OM" is the bIja mantra for this cakra and is in the pure white circle within it. On each side of the circle are two petals, also pure white, their vibration represented by the sound of sanskrit letters "haM" and "kshaM". Paramashiva is the presiding deity.

sahasrAra cakra: is the subtle centre above and beyond the other six cakra-s. All other cakra-s are intimately connected with the sahasrAra. This thousand-petalled lotus is the seat of shiva and is situated at the crown of the head. On the thousand petals are repeated the fifty letters of the sanskrit alphabet. The area in the crown of the head immediately above sahasrAra is called brahmarandhra. At the time of death, when the jivanmukta discards the physical body, the brahmarandhra bursts open and the prANa escapes through it.

The Identity of the Same Vital Force in the Microcosm and the Macrocosm

In this shloka, the shrIdevI of the macrocosm, in the form of Her exact prototype, the kunDalinI of the microcosm, is represented as having broken through the entire kuLa patha containing the six cakra-s of psychic energy, indicative of the twenty-one tattvas, to reach Her Lord in the sahasrAra, the habitat of the remaining for sentient tattva-s, there to sport Herself in secrecy with Her Lord. The kuLa-patha is along the suShumna from the mUlAdhAra to the sahasrAra.

mahIm mUlAdhAre: the pR^ithvI element in the mUlAdhAra. mUlAdhAra is the base cakra in the astral body (mUle gudasthAne). Rudrarahasya says

sarvAdhArA mahI yasmAt mUlAdhAratayA sthitA tadabhAve tu dehasya pAtassyadutkramo'pi vA

Without the mUlAdhAra that contains the pR^ithvI element, the body would either fall down or fly upwards.

kamapi maNipUre hutavahaM sthitaM svAdhiShThAne: Water element in the maNipUra and the fire element in the svAdhiShThAna. In the sequence of the cakra-s in the astral body, from the mUlAdhAra to the sahasrAra, maNipUra follows svAdhiShThAna and not the other way. However, shrI bhagavatpAda describes maNipUra ahead of svAdhiShThAna in this verse. Various commentators have commented on the possible reason.

From the nature and subtlity of the five elements [pR^ithvI, ApaH tejo vAyurAkAshaH], it is appropriate to describe maNipUra and then svAdhiShThAna. ShrI ShankarAcArya of ShR^ingeri shrI BharatI tIrtha mahAswamy says "Whatever bhagavatpAda says in saundaryalaharI is the proper way" {1}. ShrI ShankarAcArya of KAnci shrI shankara vijayendra saraswatI mahAswamy commented on this in the following way: "In lalitAsahasranAma and also in tantric texts, the sequence of description is mUlAdhAra, svAdhiShThAna, maNipUra, anAhata, vishuddha and AjnA. Lolla LakshmIdhara Deshika's commentary states that the utpattikrama (sequence of evolution) of tattva-s justifies description of maNipUra after mUlAdhAra. (The sequence of evolution is: from AtmA the AkAsha, from AkAsha the vAyu, from vAyu the agni, from agni the ApaH, from ApaH the pR^ithvI)." {2}.

The commentary 'AruNamodinI' agrees with LakshmIdhara. It says:

atratudvapi "mUlAdhAraM tathA svAdhiShThAnaM ca maNipUrakaM. anAhataM vishuddhAkhyamAjnAcakraM vidur budhaH". ityAgamAntara paryalocanayA mUlAdhAra nanantaraM svAdhiShThAnameva vaktavyaM, tathApi Atma AkAsha saMbhUtaH, AkAshAdvAyuH, vAyoragniH, agnerapaH, adbhayaH pR^ithvI ityAdi shr^itisUtrakramamanlaMbya maNipUraka muktavAnive dhyeyam.h

Also, in Anandagiri's commentary, although saying svAdhiShThAna is consistent with the chandas, maNipUra was mentioned after mUlAdhAra.

mano'pi bhrUmadhye: manas-tattva in between the eyebrows in AjnAcakra; It is called AjnAcakra because we get a momentary (lightning) glimpse of shrIdevI. [aj.h = IShadardhaH; jnA = jnAnam. IShadjnAnam.h yatra jAyate sAdhakAnAM bhagavatI

viShayam.h]. It is called AjnAcakra because it is at this stage that a speck of knowledge about shrIdevI dawns on the sAdhakA.

bhitvA: having pierced through; i.e. after overcoming and absorbing in Her own form

O bhagavatI, in the form of tripurasundari of the shrIcakra and kunDalinI of the jeeva

patyA: Your Lord, the shiva of the shrIcakra and (with reference to kunDalinI) of jIva [jIva, here again, is devoid of mAyA]

sahasrAre padme viharase : having broken through the entire kuLa patha reach your Lord in the sahasrAra

The jIva with kunDalinI in the astral body and the shiva-shakti in the shrIcakra are identical and have exact counterparts. They are given below. [I am guilty of jumping slightly ahead in terms of shrIcakra. Full description of the shrIcakra will be presented as part of verse 11].

jIva-kunDalinI	shiva-shakti in shrIcakra
jIva without name and form and bereft of mAyA	bindu representing shiva
mUlAdhAra	trikoNa
maNipUra	antardashAra
svAdhiShThAna	aShTakoNa
anAhata	bahirdashAra
vishuddha	caturdashAra
AjnA	catuShkoNa bhUgR^iha
sahasrAra	inner shrIcakra - the bindu

To summarize this pivotal verse in the stotra of saundaryalaharI, the awakened kunDalinI touches each of these cakra-s, rises up and unites with shiva in the sahasrAra. As the kunDalinI touches up each of these lotuses, they blossom, revealing before the jIva a totally new and more subtle reality. SAdhakA's view of the world changes as the kunDalinI rises up. We will take up the visions in the latter verses, particularly verses 36 to 41.

Footnotes:

{1} quoted in "shankarabhagavatpAda viracita saundaryalaharI" in Telugu by shrI Dr. T.V.A.S. Sarma
(back)
{2} quoted in "shankarabhagavatpAda viracita saundaryalaharI" in Telugu by shrI Dr. T.V.A.S. Sarma
(back)

The following books were consulted (in addition to the references given earlier) in preparing the commentary of verse 9:

- *shankarabhagavatpAda viracita saundaryalaharI; in Telugu by shrI Dr. T.V.A.S. Sarma, VijayadurgApIThaM, Vedurupaka, E.G. Dt., A.P., India*
- *the serpent power; by Arthur Avalon (Sir John Woodroffe), 1974, Dover Publications, New York*
- *Meditation and Mantras; by swami vishnu-devananda, 1995, OM Lotus Publishing Company, New York*
- *shri saundaryalaharI; by shrI Ishvara Satyanarayana Sarma, Sadhana Granthamandali, Tenali, A.P.*

Shloka 9:

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः

प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसः ।

अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं

स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि ॥ १० ॥

sudhādhārāsāraiścaraṇayugalāntarvigalitaiḥ
prapañcaṁ siñcantī punarapi rasāmnāyamahasaḥ |
avāpya svāṁ bhūmiṁ bhujaganibhamadhyuṣṭavalayaṁ
svamātmānaṁ kṛtvā svapiṣi kulakuṇḍe kuhariṇi || 10|| (Itrans)

Word for Word Meaning:

O bhagavatI,

caraNayugaLa: (Your) pair of feet
antaH: from within
vigaLitaiH: flowing
sudhAdhAra + AsAraiH: streaming shower of nectar
prapa~ncaM: the body (made up of seventy two thousand nADI-s)
si~ncantI: drenching
rasa + AmnAya + mahasaH: from the exuberance of nectarine radiance of the Moon (from the sahasrAra where You united with shiva)

svAM: Your
bhUmiM: mUlAdhAra with bhU tattva
punaH api: once again
avApya: having reached
bhujaganibhaM: like a serpent
adhyuShTavalayaM: coiled (three and a half coils)
svam + AtmAnaM: Your self
kR^itvA: having made
kuhariNi: the hollow in the narrow tube in the central part of the lotus
kuLakuNDe: in the mUlAdhAra cakra
svapiShi: sleep

Meaning:

O bhagavatI, You drench the seventy-two thousand nADI-s in the sAdhakA's body with the nectar flowing from Your feet. Now, reaching Your own ground (mUlAdhAra) having returned from the sahasrAra of the nectarine radiance of the Moon, you settle in the hollow of Your own sphere in the mUlAdhAra in the form of a serpent with three and a half coils, and sleep there.

Commentary:

In verse 9, the ascent of the kunDalinI from the mUlAdhAra to the sahasrAra was described. In this verse, shri shankara describes the descent from the sahasrAra to the mUlAdhAra. This verse and verse 9 are said to depict the meditation on the most subtle form of shrIdevI consistent with that given in catushshatI.

anubhUya paraM gatvA pItvA kulaparAmR^itam.h
akulAtkulakaM bhUyaH kulAdakulaM mahaH
evaM mAM sundarIM dhyAyet sUkshmadhyAnaM prakIrtitam.h

sudhAdhArA + AsAraiH: AsAra implies flow. dhArAsAra is not a punarukti, repeat mention of the same point. dhArAsAra need to be interpreted as a drenching flow.

caraNayugaLAntarvigaLitaiH: from the space between Your feet. The nectar that flows from there is the water that has washed shrIdevI's feet and this is the water that fills the entire body of the sAdhaka. Verse 4 already stated the capability of shrIdevI's feet in granting moksha to the sAdhaka.

prapa~ncaM ci~ncantI: the body with seventy-two thousand nADI-s is drenched (with the nectar flowing from Your feet).

rasAmnAya mahasaH: sahasrAra is described in this verse by this expression, which means the nectarine radiance of the Moon. In the yoga shAstra, the head is called the sphere of the Moon. SahasrAra is in that sphere and within this is shrIcakra. The centre of shrIcakra , the bindusthAna is the place of union of shiva and shakti.

svAM bhUmiM: Your own position, the mUlAdhAra with bhU tattva

adhyuShTAnavalayaM: three and a half coils

kuLakuNDe kuhariNi: in the hollow of the kulakuNDa - the knotlike form of the mUlAdhAra, where there is a hollow

From the sahasrAra the kunDalinI again descends to the mUlAdhAra. Why? This would be the case if she is still in identification with all the past impressions born of the karmas of the jIva. Only in the case of those whose minds have been erased of all impressions, the kunDalinI
does remain in the sahasrAra in complete absorption of shiva. In that case samAdhi remains spontaneous and continuous.

THE SOUNDARYA LAHARI

श्री गुरु पादुका वन्दनम्

ऐंकार ह्रींकार रहस्ययु
श्रींकार गूढार्थ महाविभूत्या ,
ओंकार मर्म प्रतिपादिनीभ्यां
नमो नमः श्री गुरु पादुकाभ्याम् .

श्रीशङ्कराचार्य विरचिता सौन्दर्यलहरी

प्रथमो भागः - आनन्दलहरी

शिवः शक्त्या युो यदि भवति शः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ,
अतस्त्वामाराध्यां हरिहर विरिञ्चादिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृत पुण्यः प्रभवति . 1 .

शिवः - Siva

शक्त्या - with Sakti

युः यदि भवति - when enjoined

शः प्रभवितुं - empowered to create

न चेत् एवं देवः - if the lord is not thus

न खलु कुशलः - indeed unable

स्पन्दितुं अपि - to even move

अतः - hence

त्वां आराध्यां - you, who is worshipped

हरि हर विरिञ्चादिभिः अपि - even by Hari (Vishnu), Hara (Siva), Virinchi (Brahma) and others

प्रणन्तुं - to salute

स्तोतुं वा - or praise

कथं - how

अकृत पुण्यः - one who has not performed meritorious deeds

प्रभवति - capable

When Siva is enjoined with Sakti, he is empowered to create. If the lord is not thus, he is indeed unable to even move. Hence how can one who has not performed meritorious deeds be capable of saluting or praising you, who is worshipped even by Hari, Hara, Virinchi and others ?

(Benedictory invocation to Siva and Sakti, beginning with the word Siva. Cf Sivanandalahari (SVL) Verse 1 : Benedictory invocation

to Siva and Sakti, beginning with the letter क, cryptically symbolising the word Siva.)

तनीयांसं पांसुं तव चरण पङ्केरुहभवं

विरिंचिः सन्चिन्वन् विरचयति लोकानविकलम् ,

वहत्येनं शौरिः कथमपि सहस्रेण शिरसां

हरः संक्षुद्यैनं भजति भसितोद्धूलन विधिम् . 2

तनीयांसं पांसु - minute dust

तव - your

चरण पङ्केरुह - lotus feet

भवं - present in

विरिंचिः - Virinchi (Brahma)

संचिन्वन् - gathering

विरचयति - makes (Creation)

लोकान् अविकलम् - all the worlds

वहति एनं - carries this (Preservation)

शौरिः - Shouri (Vishnu)

कथं अपि - some how

सहस्रेण शिरसां - by a thousand heads (as the serpent Adisesha, the tamasic form of Vishnu, who supports the world with his thousand heads)

हरः - Hara (Siva)

संक्षुद्य एनं - having powdered this (Destruction)

भजति - observes

भसित उद्धूलन - sprinkling sacred ash

विधिं - injunction

Virinchi gathering the minute dust present in your lotus feet makes all the worlds. Shouri somehow carries this by a thousand heads. Hara having powdered this observes the injunction for sprinkling sacred ash.

(The dust of Sakti's feet is the Universe. Cf SVL Verse 2 : Sivanandalahari washes away the dust of sin.)

अविद्यानामन्तस्तिमिर मिहिर द्वीपनगरी

जडानां चैतन्य स्तबक मकरन्द स्रुतिझरी ,

दरिद्राणां चिन्तामणि गुणनिका जन्मजलधौ

निमग्नानां दंष्ट्रा मुररिपु वराहस्य भवति . 3 .

अविद्यानां - for the spiritually ignorant

अन्तः तिमिर - inner darkness

मिहिर द्वीप नगरि - the island city of the sun (a division of the terrestrial world from where the sun is said to rise)

जडानां - for the dull witted

चैतन्य - pure intelligence

स्तबक मकरन्द - honey of the (Kalpaka flower) cluster (of the wish yeilding Kalpaka tree)

स्रुतिझरी - flowing stream

दरिद्राणां - for the impoverished

चिन्तामणि गुणनिका - necklace of the Cintamani (the wish yeilding gem)

जन्म जलधौ - in the ocean of births

निमग्नानां - those immersed

दंष्ट्राः - the tusks

मुर रिपु - the enemy of (the demon) Mura

वराहस्य - of the boar (an incarnation of Vishnu)

भवति - it (the dust in your lotus feet)

For the inner darkness of the spiritually ignorant, it (the dust in your lotus feet) is the island city of the sun. For the dull witted it is the flowing stream of honey of the (Kalpaka flower) cluster of pure intelligence. For the impoverished it is the necklace of the Cintamani. For those immersed in the ocean of births, it is the tusks of the boar (Vishnu), the enemy of Mura.

(Sakti is चैतन्यं. Cf SVL Verse 3 : Siva is the resort of चित्)

त्वदन्यः पाणिभ्यामभयवरदो दैवतगणः
त्वमेका नैवासि प्रकटित वराभीत्यभिनया ,
भयात् त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ . 4 .

त्वत् अन्यः - other than you

पाणिभ्यां - by the hands (by empty gesture)

अभय वरदः - bestowers of protection from fear and boon

दैवत गणः - the assemblage of gods

त्वं एका - you alone

न एव असि - you do not thus

प्रकटित - display

वर अभीति - bestowing of boon and protection from fear

अभिनया - by gesture

भयात् त्रातुं - protecting from fear

दातुं फलं अपि च - and giving reward

वाञ्छा समधिकं - in excess of that desired

शरण्ये लोकानां - Oh refuge of the worlds! (Sakti)

तव - your

हि - indeed

चरणौ एव - even feet

निपुणौ - are expert

Other than you, the assemblage of gods are the bestowers of protection from fear and boon by the hands (by empty gesture). You alone do not thus display bestowing of boon and protection from fear by gesture. Oh refuge of the worlds! indeed even your feet are expert in protecting from fear and

giving reward in excess of that desired.

(Assemblage of gods make empty promises. Cf SVL Verse 4 : Assemblage of gods bestow trivial boons).

हरिस्त्वामाराध्य प्रणत जन सौभाग्य जननीम्
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ,
स्मरोऽपि त्वां नत्वा रति नयन लेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् .5 .

हरिः - Hari (Vishnu)

त्वां आराध्य - having worshipped you

प्रणत जन - people who bow (to you)

सौभाग्य जननीं - the creator of auspiciousness

पुरा - formerly

नारी भूत्वा - having become a woman (सारूप्यं or assimilation with Sakti, one of the four states of Mukti or Liberation)

पुर रिपुं अपि - even Puraripu (the enemy of the three cities of the demons or the three bodies of man), (Siva)

क्षोभं अनयत् - led to agitation

स्मरः अपि - Smara (Cupid) too

त्वां नत्वा - having bowed to you

रति नयन - the eyes of Rati

लेह्येन वपुषा - with a body like a lambative

मुनीनां अपि - even sages

अन्तः - within

प्रभवति हि - capable indeed

मोहाय - (of generating) delusion

महतां - of great

Hari having worshipped you, the creator of auspiciousness to people who bow to you, having become a woman formerly, led even Puraripu to agitation. Having bowed to you, Smara too with a body which is (like) a lambative to the eyes of Rati, is indeed capable (of generating) delusion within great sages.

(Celestials sought the grace of Sakti Cf SVL Verse 5 : Devotee seeks the grace of Siva)

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः

वसन्तः सामन्तो मलयमरदायोधन रथः ,

तथाप्येकः सर्वं हिमगिरिसुते कामपिकृपां

अपांगात्ते लब्ध्वा जगदिदमनङ्गो विजयते . 6 .

धनुः पौष्पं - the bow is flowery

मौर्वी मधुकरमयी - the bow string is made of bees

पञ्च विशिखाः - the five (flowers) are the arrows

वसन्तः - Vasanta (Spring personified)

सामन्तः - neighbouring king (the traditional ally of Cupid)

मलय मरुत् - breeze from the Malaya mountain (laden with the fragrance of sandal wood found there, by poetic convention)

आयोधन रथः - the war chariot

तथा अपि एकः - even thus and alone

सर्वं - all

हिम गिरि सुते - Oh daughter of the snowy mountain (Himalayas personified as Himavaan,)! (Sakti)

कां अपि कृपां - some sort (inexpresseble) of compassion

अपाङ्गात् ते - from the corner of your eye

लब्ध्वा - having obtained

जगत् इदं - this world

अनङ्गः - Ananga (the bodiless one), (Cupid)

विजयते - triumphs

The bow is flowery. The bow string is made of bees. The five (flowers) are the arrows. Vasanta is the neighbouring king (ally). The breeze from the Malaya mountain is the war chariot. Even thus and (all) alone, Oh daughter of the snowy mountain! having obtained some sort compassion from the corner of your eye, Ananga triumphs over all this world. (The eyes of Sakti bestows triumph to Cupid. Cf SVL Verse 5 : The feet of Siva bestows bliss to the devotee)

क्वणत्काञ्ची दामा करिकलभ कुंभस्तन नता

परिक्षीणा मध्ये परिणत शरच्चन्द्र वदना ,

धनुर्बाणान् पाशं सृणिमपि दधना करतलैः

पुरस्तादास्तां नः पुरमथितुराहो पुरुषिका . 7 .

क्वणत् काञ्ची दामा - one who has a tinkling fillet girdle

करि कलभ - young elephant

कुंभ स्तन नता - one curved by a bosom like the frontal globes of a young elephant

परिक्षीणा मध्ये - one who is lean in the waist

परिणत - fully developed

शरच्चन्द्र वदना - one with a face like the autumnal moon

धनुः बाणान् - bow, arrows

पाशं सृणिं अपि - noose and goad

दधाना कर तलैः - one who bears in the palm of her hands

पुरस्तात् - in front

आस्तां - let her dwell

नः - of us

पुरं मथितुः - of the destroyer of the three cities of the demons

or the three bodies of man,, (Siva)
आहो पुरुषिका - "I" conciousness

Let her dwell in front of us, who has a tinkling fillet girdle, who is curved by a bosom like the frontal globes of a young elephant, who is lean in the waist, who has a face like the fully developed autumnal moon, who bears in the palm of her hands bow, arrows, noose and goad, and who is the ``I" conciousness of Siva.
(Worshipping the body of Sakti. Cf SVL Verse 7 : Worshipping Siva by one's body).

सुधा सिन्धोर्मध्ये सुरविटपि वाटी परिवृते
मणिद्वीपे नीपोपवनवती चिन्तामणिगृहे ,
शिवाकारे मञ्चे परमशिव पर्यङ्क निलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् . 8 .

सुधा - nectar
सिन्धोः मध्ये - in the midst of the ocean
सुर विटपि वाटी - park of divine trees
परिवृते - surrounded by
मणि द्वीपे - in a gem like island
नीप उपवनवती - pocessed of a garden of Kadamba trees
चिन्तामणि गृहे - in a house made of the Cintamani (wish yeilding gem)
शिवा आकारे - shaped like Sivaa (the Sakti triangle of the Sricakra)
मञ्चे - in the bed stead
परम शिव - Parama Siva (the supremely auspicious one)
पर्यङ्क निलयां - dwelling in the couch
भजन्ति त्वां - worship you

धन्याः कतिचन - a few blessed ones

चित् आनन्द लहरीम् - the wave of intellect - bliss

A few blessed ones worship you, the wave of intellect - bliss, dwelling in the couch of Parama Siva (himself), in a bed stead shaped like the Sakti triangle, in a house made of the Cintamani, pocessed of a garden of Kadamba trees, surrounded by a park of divine trees, in the midst of the ocean of nectar.
(The blessed ones worship Sakti. Cf SVL Verse 8 : The ignorant do not worship Siva).

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदिमरूतमाकाशमपरि ,
मनोऽपि भ्रूमध्ये सकलमपि भित्वा कुलपथं
सहस्त्रारे पद्मे सह रहसि पत्या विहरसे . 9 .

महीं मूलाधारे - the earth element in the Muladhara,
(the 4 petalled lotus yogic cakra, or the level of conciousness corresponding to Bhuloka)
कमपि मणिपूरे - and the water element in the Manipura,
(the 10 petalled lotus yogic cakra or the level of conciousness corresponding to Suvarloka).
हुतवहं - the fire element
स्थितं स्वाधिष्ठाने - present in the Svadhishthana,
(the 6 petalled lotus yogic cakra or the level of conciousness corresponding to Bhuvarloka).
हृदि मरुत - the air element in the heart,
(the 12 petalled lotus yogic Anahata cakra or the level of conciousness corresponding to Maharloka).
आकाशं उपरि - above the space element
(the 16 petalled lotus yogic Vishuddhi cakra or the level of conciousness corresponding to Taparloka).
मनः अपि - and the mind element,
(the 2 petalled lotus yogic Aagnya cakra or the

level of conciousness corresponding to Janarloka)

भ्रू मध्ये - between the brows

सकलं अपि भित्वा - having passed through all

कुल पथं- via the Kulapatha or Sushumna nadi (as the subtle Kundalini Sakti)

सहस्रारे पद्मे - in the thousand petalled lotus,

(the level of conciousness corresponding to Satyaloka)

सह - with

रहसि - in secret

पत्या - with (your) husband (Sadasiva)

विहरसे - you sport

Having passed through all via the Kulapatha : the earth element in the Muladhara, the water element in the Manipura, the fire element present in the Svadhishthana, the air element in the heart, (going) above the space element, and the mind element between the brows, you sport in secret with your husband in the thousand petalled lotus. (The devotee leads Sakti to her lord Sadasiva in the thousand petalled lotus, via the six lotus cakras. Cf SVL Verse 9 : The devotee submits the lotus of the heart to the lord of Uma).

सुधाधारासारैश्चरण युगलान्तर्विगलितैः

प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नाय महसः ,

अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं

स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि . 10 .

सुधा - nectar

धारा आसारैः - with a torrential stream

चरण युगलान्त - from within (your) pair of feet

विगलितैः - trickling

प्रपञ्चं - the body (made of the five elements)

सिञ्चन्ती - infusing

पुनः अपि - once again

रस आम्नाय महसः - from the luminous collection of nectar (the internal Moon of the Sahasrara or thousand petalled lotus in the brain)

अवाप्य - having reached

स्वां भूमिं - your territory

भुजग निभं - similar to a serpent

अध्युष्ट वलयं - three and a half coils

स्वं आत्मानं कृत्वा - having made yourself

स्वपिषि - you (as the subtle Kundalini Sakti) sleep

कुलकुण्डे - in the Kulakunda or Muladhara cakra

कुहरिणि - pocessed of a hole

You infusing the body with a torrential stream of nectar, trickling from within (your) pair of feet, once again having reached your territory, from the Moon of the Sahasrara, (and) having made yourself into three and a half coils similar to a serpent, you sleep in the Kulakunda (which is) possessed of a hole.
(The body of the devotee is drenched by the nectar of Sakti's feet. Cf SVL Verse 10 :The devotee is engrossed in the bliss of remembering Siva's feet.

प्रथमो भागः - आनन्दलहरी

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः ,
चतुश्चत्वारिंशद् वसुदल कलाश्र त्रिवलय

त्रिरेखाभिः सार्धं तव शरणकोणाः परिणताः . 11 .

चतुर्भिः श्रीकण्ठैः - with the four Srikanta (Siva) cakras

शिव युवतिभिः - Sivayuvati (Sakti) cakras

पञ्चभिः अपि - and with five

प्रभिन्नाभिः - seperate from

शंभोः - from those of Sambhu (the Siva) cakras

नवभिः अपि - and with nine

मूल प्रकृतिभिः - source materials of the universe

चतुश्चत्वारिंशत् - forty four

वसु दल - eight petalled (lotus)

कला अश्र - sixteen edged (lotus)

त्रि वलय - three circles

त्रि रेखाभिः - with three lines

सार्धं - with

तव शरण कोणाः - the angles of your abode

परिणताः - come to a close

The angles of your abode come to a close with forty four with four Srikantha (cakras) and five Sivayuvati (cakras), seperate from the Sambhu (Siva) cakras and (hence) with the nine source materials of the universe, along with the eight petalled (lotus), the sixteen edged (lotus), the three circles (and) with three lines.

(The abode of Sakti is the thousand petalled lotus in the brain.
Cf SVL Verse 11 : The devotee worships Siva with the lotus
of the heart).
Note : The twelve petalled Anahata cakra, is at the level of the heart, with Rudra as the presiding deity.

त्वदीयं सौन्दर्यं तुहिनगिरि कन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चि प्रभृतयः ,
यदालोकौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्रापामपि गिरिश सायुज्य पदवीम् . 12 .

त्वदीयं - your

सौन्दर्यं - beauty

तुहिन गिरि कन्ये - Oh daughter of the snowy mountain (Himalayas, personified as Himavaan)! (Sakti)

तुलयितुं - to compare

कवीन्द्राः - the best of poets

कल्पन्ते - are able

कथं अपि - somehow or other

विरिञ्चि प्रभृतयः - Virinchi (Brahma) and others

यत् आलोक औत्सुक्यात् - out of ardent desire to see which (your beauty)

अमर ललनाः - celestial women

यान्ति मनसा - attain through the mind (by imagination)

तपोभिः दुष्प्रापां अपि - though difficult to obtain by penance

गिरिश - Girisa (Lord of the mountains, (Siva)

सायुज्य पदवीं - the position of absorption into the deity (one of the states of Mukti or Liberation)

Oh daughter of the snowy mountain! the best of poets (such as) Virinchi and others are able to compare your beauty somehow or other. Out of ardent desire to see which celestial women attain through the mind the position of absorption into Girisa though (it be) difficult to obtain by penance.

(Absorption into Siva by the mind (by imagination).

Cf SVL Verse 12 : The yogin mind is absorbed in meditation of Siva)

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापांगालोके पतितमनुधावन्ति शतशः।
गलद्वेणी बन्धाः कुचकलश विस्रस्त सिचया
हठात् त्रुटयत्कांच्यो विगलित दुकूला युवतयः . 13 .

नरं - a man

वर्षीयांसं - very old

नयन विरसं - unpleasant to the eye

नर्मसु जडं - apathetic in amorous sport

तव अपांग - the corner of your eye

आलोके - within range of sight

पतितं - falls

अनुधावन्ति - pursue

शतशः - by the hundreds

गलत् वेणी बन्धाः - with braided hair loosened

कुच कलश - the pitcher like breasts (shapely bossom)

विस्रस्त सिचया - with cloth slipping

हठात् - suddenly

त्रुटयत् कांच्यः - waist ornaments snapping

विगलित दुकूलाः - with silk garments dropping down

युवतयः - young women (personifications of Fame, Wealth, Speech, Intellect, Firmness, Patience etc.)

When a man falls within range of sight of the corner of your eye, (though) very old, unpleasant to the eye, and apathetic in amorous sport, young women pursue him by the

hundreds, with braided hair loosened, with cloth slipping from the shapely bosom, with waist ornaments snapping suddenly and with silk garments dropping down.

(The devotee is old, unpleasant, apathetic - unattractive by worldly norms.
Cf SVL Verse 13 : The devotee is dull witted, blind, poor - unattractive by worldly norms).

क्षितौ षट्पञ्चाशद् द्विसमधिक पञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिक पञ्चाशदनिले ,
दिवि द्विःषट्त्रिंशन् मनसि च चतुःषष्टिरिति ये
मयूखास्तेषामप्युपरि तवपदाम्बुज युगम् . 14 .

क्षितौ - in the earth element (of the Muladhara cakra)

षट्पञ्चाशत् - fifty six

द्विसमधिक पञ्चाशत् - fifty two

उदके - in the water element (of the Manipura cakra)

हुताशे - in the fire element (of the Svadhishthana cakra)

द्वाषष्टि - sixty two

चतुरधिक पञ्चाशत् - fifty four

अनिले - in the air element (of the Anahata cakra)

दिवि - in the space element (of the Vishuddhi cakra)

द्विः षट्त्रिंशत् - twice thirty six

मनसि च - and in the mind element (of the Aangya cakra)

चतुः षष्टि - sixty four

इति ये मयूखाः - those rays that are thus (disposed)

तेषां अपि उपरि - even above those

तव - your

पाद अम्बुज युगम् - pair of lotus feet

Your pair of lotus feet are even above those rays that are thus (disposed) : fifty six in the earth element, fifty two in the water element, sixty two in the fire element, fifty four in the air element, twice thirty six in the space element, and sixty four in the mind element.

(Sakti is both immanent and transcendent. Cf SVL Verse 14 : Siva visualised as the relative of the devotee is immanent).

शरज्ज्योत्स्ना शुद्धां शशियुत जटाजूट मकुटां

वर त्रास त्राण स्फटिक घुटिका पुस्तक कराम् ,

सकृन्न त्वा नत्वा कथमिव सतां सन्निदधते

मधु क्षीर द्राक्षा मधुरिम धुरिणाः फणितयः . 15 .

शरत् ज्योत्स्ना - **autumnal moonlight**

शुद्धां - **who is pure**

शशियुत - **endowed with the moon**

जटा जूट मकुटां - **who has a tiara on the mass of twisted hair**

वर - **(gesticulate) granting of boon**

त्रास त्राण - **protection from fear**

स्फटिक घुटिका - **crystal beads**

पुस्तक करां - **whose hand (holds) the book**

सकृत् - **once**

न - **not**

त्वा नत्वा - **having bowed to you**

कथं इव - **how is it**

सतां सन्निदधते - **present for good people**

मधु - **honey**

क्षीर - **milk**

द्राक्षा - **grape**

मधुरिम धुरिणाः - charged with sweetness

फणीतयः - words

How cannot words charged with the sweetness of honey, milk and grape not be present in the words, for good people who have bowed once to you, who is pure as the autumnal moonlight, who has a tiara on the mass of twisted hair endowed with the moon, and whose hands (gesticulate) the granting of boon (and) protection from fear, (and hold) the crystal beads
and book.

(Worship of Sakti bestows the grace of Saraswati.
Cf SVL, Verse 15 : Worship of Siva changes the writings of Brahma, the husband of Saraswati).

कवीन्द्राणां चेतः कमलवन बालातप रुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ,
विरिञ्चि प्रेयस्यास्तरुणतर श्रृङ्गार लहरी
गभीराभिर्वाग्भिर्विदधति सतां रञ्जनममी . 16 .

कवीन्द्राणां चेतः - the minds of the best of poets

कमल वन - lotus cluster

बाल आतप रुचिं - light of the morning sun

भजन्ते - (they) worship

ये सन्तः कतिचित् - those few good men

अरुणां एव भवतीम् - you as the red dawn itself

विरिञ्चि प्रेयस्याः - of the beloved of Virinchi (Saraswati)

तरुणतर - fresher (ever fresh)

श्रृङ्गार लहरी - wave of the (poetic) sentiment of love

गभीराभिः वाग्भिः - by profound words

विदधति - (they) give

सतां - to good men

रञ्जनं - (aesthetic) pleasure

अमी - they

To the lotus cluster like minds of the best of poets, you are the light of the morning sun. Those few good men who worship you as the red dawn itself, they give (aesthetic) pleasure to good men, by profound words (like) the fresher wave of the sentiment of love (emnating) from the beloved of Virinchi (herself).

(The poetry of the devotee compares with that of the wife of Virinchi. Cf SVL Verse 16 : May the heads of Virinchi be protected by Siva).

सवित्रीभिर्वाचां शशिमणि शिलाभङ्ग रुचिभिः

वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ,

स कर्ता काव्यानां भवति महतां भङ्गिरुचिभिः

वचोभिर्वाग्देवी वदनकमलामोद मधुरैः . 17 .

सवित्रीभिः वाचां - with the generators of speech (Vagdevatas)

शशिमणि शिला - moon stone gem

भङ्ग रुचिभिः - lustre of the broken

वशिनी आद्याभिः - with Vasini and others (the 18 Vagdevatas)

त्वां सह - together with you

जननि - Oh Mother! (Sakti)

संचिन्तयति यः - he who reflects

सः कर्ता काव्यानां भवति - he is the author of poetic composition

महतां - great (poets)

भङ्गि रुचिभिः - with the beauty of wit

वचोभिः - with words

वाक् देवी वदन कमल - the lotus face of the goddess of speech

आमोद मधुरैः - sweetly fragrant

Oh Mother! he who reflects on you together with Vasini and others, who are the generators of speech, and who have the lustre of the broken moon stone gem, he is the author of poetic composition with the beauty of wit of the great (poets) and with words that are sweetly fragrant as the lotus face of the goddess of speech.

(Sakti is surrounded by the celestials, the Vagdevatas. Cf SVL Verse 17 : Siva is surrounded by the worshipping celestials).

तनुच्छायाभिस्ते तरुण तरणि श्रीसरणिभिः

दिवं सर्वामुर्वीमरुणिमनिमग्नां स्मरति यः ,

भवन्त्यस्य त्रस्यद्वनहरिण शालीन नयनाः

सहोर्वश्या वश्याः कति कति न गीर्वाण गणिकाः . 18 .

तनुच्छायाभिः - by the lustre of body

ते - your

तरुण तरणि श्रीः - the lustre of the newly risen sun

सरणिभिः - with arrangement

दिवं - heaven

सर्वां उर्वीं - all the earth

अरुणिमनि मग्नां - immersed in redness

स्मरति यः - he who thinks

भवन्ति अस्य - to him

त्रस्यत् वन हरिण - frightened forest deer

शालीन नयनाः - eyes resembling

सह उर्वश्याः - along with Urvasi (the most beautiful of the celestial maidens)

वश्याः - (are) submissive

कति कति - how many

न - not

गीर्वाण गणिकाः - celestial courtesans

He who thinks all heaven and earth as immersed in redeness by the lustre of your body, with an arrangement like the lustre of the newly risen sun, to him, how many celestial courtesans along with Urvasi, with eyes resembling frightened forest deer are not submissive ? (Indeed all are submissive)

(The celestials submit to Sakti's devotee.
Cf SVL Verse 18 : The celestials worship Siva).

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ,
स सद्यः संक्षोभं नयति वनिता इत्यति लघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दु स्तनयुगाम् . 19 .

मुखं - face

बिन्दुं - the central circle of the Sricakra (representing Siva and Sakti in the causal stage of creation)

कृत्वा - having regarded

कुच युगं - the pair of breasts

अधः तस्य - below that

तत् अधः - below that

हरार्धं - the lower half of Siva (Yoni or the female organs of generation)

ध्यायेत् यः - he who will meditate

हरमहिषि - Oh queen of Hara (Siva)! (Sakti)

ते मन्मथकलां - your manifestation of creative will

सः सद्यः - he immediately

संक्षोभं नयति - reduces (them) to a state of agitation

वनिता - women

इति अति लघु - as for this, it is very easy

त्रिलोकीं अपि - even the maiden of the three worlds (personified as a woman)

आशु भ्रमयति - quickly deludes

रवि इन्दु स्तन युगां - with the sun and moon for the pair of breasts

Oh queen of Hara! he who meditates on your manifestation of creative will, having regarded the Bindu as (your) face, the bosom (as) below that, and the female organs of generation (as) below that, he immediately reduces women to a state of agitation. As for this, it is very easy. He even deludes quickly, the maiden of the three worlds with the sun and moon for the pair of breasts.

(The devotee of Sakti overcomes the world with ease. Cf SVL Verse 19 : The devotee seeks Siva's grace to overcome worldly life).

किरन्तीमङ्गेभ्यः किरण निकुरुम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिला मूर्तिमिव यः ,
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधा धारसिरया . 20 .

किरन्तीं - scattering

अङ्गेभ्यः - from the body parts

किरण निकुरुम्ब - multitude of rays

अमृत रसं - the essence of nectar

हृदि - in the heart

त्वां - you

आधत्ते - he fixes

हिमकर शिला - moon stone

मूर्तिं इव - like an idol

यः सः - he, who

सर्पाणां दर्पं - the pride of serpents (poison)

शमयति - he destroys

शकुन्ताधिपः इव - like the lord of birds (Garuda)

ज्वर प्लुष्टान् - those scorched by fever

दृष्ट्या - by a look

सुखयति - he comforts

सुधा धार सिरया - endowed with a (blood) vessel (nadi) streaming nectar (and not blood)

He who fixes you in the heart scattering from the body parts, the essence of nectar like the multitude of rays from an idol of moonstone, he destroys the pride of serpents like the lord of birds, (and) comforts those scorched by fever by a (mere) look, endowed (as he is) with the vessel streaming nectar.

(The devotee of Sakti subdues the pride of serpents
Cf SVL Verse 20 : The monkey of the heart is subdued by devotion to Siva).

प्रथमो भागः - आनन्दलहरी

तटिल्लेखा तन्वीं तपन शशि वैश्वानरमयीं

निषण्णां षण्णामप्युपरि कमलानां तव कलां ,

महापद्माटव्यां मृदितमलमायेन मनसा

महान्तः पश्यन्तो दधति परमा□ाद लहरिम् . 21 .

तटिल्लेखा तन्वीं - slender as a streak of lightning (Kundalini or coiled up energy or aspect of Sakti within the indiviual, having evolved the twenty five categories within, corresponding to the macrocosm without).

तपन - sun

शशि - moon

वैश्वानरमयीं - of the nature of fire

निषण्णां - seated

षण्णां - the six

अपि - and (the three granthis or knots - Brahma, Vishnu and Rudra, seperating the cakras)

उपरि - above

कमलानां - the lotuses (yogic cakras)

तव कलां - your aspect (as Sadakhya, from the union of the Kundalini with the Sadasiva tattva and which is the source of the twenty five categories of the universe.

महा पद्माटव्यां - in the great lotus forest (the Sahasrara)

मृदित मल मायेन - free from sin and illusion

मनसा - by a mind

महान्तः - greatmen

पश्यन्तः - those who perceive

दधति - pocess

परं आ□ाद लहरीं - the wave of supreme joy

Great men who perceive by a mind free from sin and illusion, your aspect (as the Sadakhya kala), seated in the great lotus forest (the Sahasrara), above the six lotuses (yogic cakras) and (the granthis or knots), slender as a streak of lightning, of the nature of the sun, moon and fire, possess the wave of supreme joy.

(The mind of the devotee, free from sin and illusion,

perceives Siva - Sakti in the great lotus forest. Cf SVL, Verse 21 : Siva - Sakti reach the pure, lotus like heart of the devotee).

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणां
इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ,
तदैव त्वं तस्मै दिशसि निजसायुज्य पदवीं
मुकुन्द ब्रह्मेन्द्र स्फुट मकुट नीराजितपदाम् . 22 .

भवानि - Oh Bhavani! (Sakti)

त्वं दासे मयि - on me your slave

वितर - you bestow

दृष्टिं - look

सकरुणां - endowed with compassion

इति - thus

स्तोतुं वाञ्छन् - desiring to praise

कथयति - says

भवानि त्वं इति - may I become you, thus (by treating the word "Bhavani" as a verbal declension, one elevates the meaning to that of the aphorisitic declaration : अहं ब्रह्मास्मि).

यः - he

तदा एव - at that moment itself

त्वं - you

तस्मै दिशसि - you grant to him

निज सायुज्य पदवीं - the state of perpetual absorption of the self into the deity (one of the four states of Mukti or Liberation)

मुकुन्द - Mukunda (Hari)

ब्रह्म - Brahma

इन्द्र - Indra

स्फुट मकुट - bright diadems

नीराजित पदां - feet which receive the oblation of lights

"Oh Bhavani! bestow on me your slave, (your) look endowed with compassion". He who desiring to praise you thus, (and) says thus : "May I become you". At that moment itself, you, whose feet receive the oblation of lights from the bright diadems of Mukunda, Brahma, and Indra, grant to him the state of perpetual absorption into the deity.

(The devotee entreats Sakti to bestow compassion. Cf SVL Verse 22 : The devotee entreats Siva to bestow compassion).

त्वया हृत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्धं शंभोरपरमपि शंके हृतमभूत् ,
यदेतत् त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिल शशि चूडाल मकुटम् . 23 .

त्वया - by you

हृत्वा - having taken over

वामं वपुः - the left half of the body

अपरितृप्तेन मनसा - with a dissatisfied mind

शरीरार्धं - half of the body

शंभोः - of Sambhu (Siva)

अपरं अपि - the other (half) also

शंके - I think

हृतं अभूत् - was taken

यत् - because

एतत् त्वत् रूपं - this your form

सकलं अरुणाभं - entirely red

त्रि नयनं - has three eyes

कुचाभ्यां आनम्रं - curved by the bosom

कुटिल शशि - the crescent moon

चूडाल मकुटम् - crown crested

I think having taken over the left half of the body of Sambhu, with a (still) dissatisfied mind, the other (half) of the body was also taken over by you. Because, this form of your's is entirely red, has three eyes, is curved by the bosom (and) has a crown crested by the crescent moon.

(Sakti is dissatisfied by anything less than total identity with Siva. Cf SVL, Verse 23 : The devotee is dissatisfied by anything less than seeing Siva).

जगत्सूते धाता हरिरवति रुद्रः क्षपयते

तिरस्कुर्वन् एतत् स्वयमपि वपुरीशस्तिरयति ,

सदा पूर्वः सर्वं तदिदमनुगृह्णाति च शिव

स्तवाज्ञामालम्ब्य क्षणचलितयोः भ्रूलतिकयोः . 24 .

जगत् सूते - begets the world

धाता - Dhata (Brahma)

हरिः अवति - Hari (Vishnu) protects

रुद्रः क्षपयते - Rudra destroys

तिरस्कुर्वन् - withdrawing

एतत् - this (Dhata, Hari and Rudra)

स्वयं अपि वपुः - even his own body

ईशः - Isa

तिरयति - obscures (Isa withdraws into Sadasiva. ie universal dissolution)

सदा पूर्वः - preceeded by the word "Sada" (perpetual)

सर्वं तत् इदं - in all this

अनुगृह्णाति - obliges

च - indeed

शिवः - Siva (Sadasiva, who is passive and in eternal union with Sakti)

तव आज्ञां आलम्ब्य - stayed by your order

क्षण चलितयोः - exhibiting momentary movement

भ्रू लतिकयोः - of the eyebrows

Dhata begets the world. Hari protects (it). Rudra destroys (it). Isa withdrawing this (Dhata, Hari and Rudra), obscures even his own body (by withdrawing into Sadasiva). Indeed Siva (whose name) is preceded by (the word) Sada, obliges in all this, stayed by your order, exhibited by the momentary movement of (your) eyebrows.

(The cycles of creation are at the behest of Sakti. Cf SVL, Verse 24 : The devotee wishes to spend the cycles of creation worshipping Siva).

त्रयाणां देवानां त्रिगुण जनितानां तव शिवे
भवेत् पूजा पूजा तव चरणयोर्या विरचिता ,
तथा हि त्वत्पादोद्वहन मणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलित करोत्तंस मकुटाः . 25 .

त्रयाणां देवानां - of the three gods (Brahma, Vishnu and Rudra)

त्रि गुण जनितानां - born of the three properties (Sattva, Rajas and Tamas)

तव - your

शिवे - Oh Sivaa ! (Sakti)

भवेत् पूजा - becomes homage

पूजा - homage

तव चरणयोः - to your feet

या विरचिता - that made

तथा हि - this is appropriate

त्वत् पाद - your feet

उद्वहन - supporting

मणि पीठस्य - of the gem (studded) pedestal

निकटे - in proximity

स्थिताः - (they) stand

हि एते - indeed these (gods)

शश्वत् - eternally

मुकुलित करः - hands held together in the shape of a bud

उत्तंस मकुटाः - cresting (their) crowns

Oh Sivaa ! that homage made to your feet becomes homage to the three gods born of your three properties. This is appropriate (for) indeed these stand in proximity to the gem (studded) pedestal, supporting your feet, with hands held together in the form of a bud, cresting (their) crowns eternally.

(Sakti is worshipped by Brahma and others.
Cf SVL Verse 25 : Siva is worshipped by Brahma and others).

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ,
वितन्द्री माहेन्द्री विततिरपि संमीलित दृशा
महासंहारेऽस्मिन् विहरति सति त्वत्पतिरसौ . 26 .

विरिञ्चिः - **Virinchi (Brahma)**

पञ्चत्वं व्रजति - proceeds to death (dissolution into the five elements)

हरिः - Hari (Vishnu)

आप्नोति विरतिं - meets an end

विनाशं - destruction

कीनाशः - Kinaasa (Yama, the lord of death)

भजति - obtains

धनदः - Dhanada (Kubera, the lord of wealth)

याति निधनं - proceeds to death

वितन्द्री - are in deep sleep (of death)

माहेन्द्री विततिः अपि - the group of Mahendras (Indra the lord of gods) also

संमीलित दृशा - with eyes closed

महा संहारे अस्मिन् - in this the great universal destruction

विहरति - he sports

सति - Oh Sati! (chaste wife) (Sakti)

त्वत् पतिः असौ - this your husband (Sadasiva)

Virinchi proceeds to death. Hari meets an end. Kinaasa obtains destruction. Dhanada proceeds to death. The group of Indras are also in deep sleep (death) with eyes closed. Oh Sati! in this great universal destruction, this (Sadasiva) your husband sports.

(Brahma and others perish at the end of the creative cycle Cf SVL, verse 26 : The devotee seeks the joy not vouchsafed
to Brahma and others).

जपो जल्पः शिल्पं सकलमपि मुद्रा विरचना

गतिः प्रादक्षिण्य क्रमणमशनाद्याहुति विधिः ,

प्रणामः संवेशः सुखमखिलमात्मार्पण दृशा

सपर्या पर्यायस्तव भवतु यन्मे विलसितम् . 27 .

जपः - muttered prayers

जल्पः - speech

शिल्पं - manual tasks

सकलं अपि - and all

मुद्रा विरचना - the symbolic arrangement of fingers in worship

गतिः - the gait

प्रादक्षिण्य क्रमणं - the steps of circambulation of the deity

अशनादि - food etc.

आहुति विधिः - the method of offering oblations

प्रणामः - salutation

संवेशः - sleep

सुखं अखिलं - all that is facile

आत्मार्पण दृशा - from the point of view of offering the self

सपर्या पर्यायः - synonymous with worship

तव भवतु - let it be to you

यत् मे विलसितम् - that which is manifested in me

Let speech be muttered prayers, and all manual tasks the symbolic arrangement of fingers in worship, let gait be the steps of circambulation of the deity, let food etc. be the method of offering oblations, let sleep be salutation, let all that is facilely manifested in me be synonymous with worship to you
from the point of view of offering the self (in worship).

(The devotee offers all bodily functions to Sakti.
Cf SVL, verse 27 : The devotee offers his mind to Siva).

सुधामप्यास्वाद्य प्रतिभय जरा मृत्यु हरिणीं
विपद्यन्ते विश्वे विधि शतमखाद्या दिविषदः ,
करालं यत् क्ष्वेलं कबलितवतः कालकलना
न शंभोस्तन्मूलं तव जननि ताटङ्क महिमा . 28 .

सुधां अपि - even ambrosia
आस्वाद्य - having eaten
प्रतिभय - the fearful
जरा मृत्यु - old age (and) death
हरिणीं - that which removes
विपद्यन्ते - they die
विश्वे - all
विधि - Vidhi (Brahma)
शतमखः आद्याः - Satamkha (Indra) and others
दिविषदः - inhabitants of heaven
करालं - dreadful
यत् - because
क्ष्वेलं - poison
कबलितवतः - one who has swallowed a mouthful
काल कलना - subject to time (does not succumb to death)
न - not
शंभोः - for Sambhu (Siva)
तत् मूलं - because of it
तव जननि - your Oh Mother! (Sakti)
ताटङ्क महिमा - the greatness of the earring (the Sricakra)

Having eaten even ambrosia, which removes the fearful old age (and) death, Vidhi, Satamakha and all other inhabitants of heaven die. (But if) Sambhu, who has swallowed a mouthful of the dreadful poison is not subject to time because of it, (it is) because of the greatness of your earring Oh Mother!

(Siva is freed from death by Sakti
Cf SVL, verse 28 : The devotee is freed from the cycle of birth and death by worship of Siva).

किरिटं वैरिञ्चं परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जंभारि मकुटम् ,
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोर्विजयते . 29 .

किरीटं - the crown

वैरिञ्चं - of Virinchi (Brahma)

परिहर - you avoid

पुरः - in front

कैटभ भिदः - the destroyer of (the demon) Kaitabha (Vishnu)

कठोरे कोटीरे - the hard crown

स्खलसि - you (will) trip

जहि - avoid

जंभारि मकुटम् - the crown of the enemy of Jambha (Indra)

प्रणम्रेषु एतेषु - when these (gods) are paying obeissance

प्रसभं - impetuously

उपयातस्य भवनं - who approaches (your) abode

भवस्य - of Bhava (Siva)

अभ्युत्थाने - when you rise in honour

तव - your

परिजनोः - the words of the retinue

विजयते - may it triumph

"Avoid the crown of Virinchi in front! You (will) trip on the hard crown of Kaitabhabhida! Avoid the crown of Jambhari!" May (such) words of your retinue triumph, when you impetuously rise in honour of Bhava, who approaches (your) abode, when these (gods) are paying obeissance.

(The celestials pray to Sakti.
Cf SVL, verse 29 : The celestials pray to Siva).

स्वदेहोद्भूताभिर्घृणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ,
किमाश्चर्यं तस्य त्रिनयन समृद्धिं तृणयतो
महासंवर्ताग्निर्विरचयति नीराजन विधिम् . 30 .

स्वदेहोद्भूताभिः - generated from (your) own body

घृणिभिः - by the light rays

अणिमाद्याभिः - Anima (capacity for atomic reduction) and others (the eight superhuman powers or Siddhis, personified as godesses)

अभितः - surrounded by

निषेव्ये - Oh one worthy of adoration! (Sakti)

नित्ये - Oh eternal one! (Sakti)

त्वां अहं इति - you as the self (the aphorisitic declaration अहं ब्रह्मास्मि)

सदा - always

भावयति - meditates

यः - he who

किं आश्चर्यं - Oh how wonderful!

तस्य - to him

त्रिनयन समृद्धिं - the wealth of absorption into the three eyed one (Siva)

तृणयतः - as equivalent to (but a piece of) straw

महा संवर्ताग्निः - the great fire of dissolution

विरचयति - performs

नीराजन विधिं - the ceremony of waving lights (as an act of adoration to the deity)

Oh one worthy of adoration! Oh eternal one! he who constantly meditates
on you, who is surrounded by the light rays of Anima and others generated from your own body, as the self, to him (the devotee) who considers the wealth of absorption into Siva as equivalent to (but) a piece of straw, the great fire of dissolution performs the ceremony of waving lights. Oh how wonderful!

(The devotee of Sakti considers himself superior to Siva. Cf SVL, verse 30 : The devotee of Siva considers himself inferior to the celestial devotees).

प्रथमो भागः - आनन्दलहरि

चतुः षष्ट्या तन्त्रैः सकलमतिसंधाय भुवनं
स्थितस्तत्तत् सिद्धि प्रसव परतन्त्रैः पशुपतिः ,
पुनस्त्वन्निर्बन्धादखिल पुरुषार्थैक घटना
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् . 31 .

चतुः षष्ट्या तन्त्रैः - with the sixty four spiritual disciplines (which do not follow the Vedic path and aim at Artha and Kama only)

सकलं - all

अतिसंधाय - having deceived

भुवनं - the world

स्थितः - desisted

तत् तत् - that, that (to each individually)

सिद्धि प्रसव - capable of generating a result

पर तन्त्रैः - restricted to

पशुपतिः - Pasupati (Siva)

पुनः - but

त्वत् निर्बन्धात् - importuned by you

अखिल पुरुषार्थ - all the principal objects of life (Dharma, Artha, Kama and Moksha)

एक घटना - brings together as one

स्वतन्त्रं - independently

ते तन्त्रं - your spiritual discipline (the SriVidya expounded in the Subhagamapancakam, following the Vedic path and aiming at Moksha)

क्षितितलं - the surface of the earth

अवातीतरत् - caused to descend

इदम् - this

Pasupati desisted, having deceived all the world, with the sixty four spiritual disciplines, which are capable of generating a result, restricted to each individually. But, importuned by you, he caused this, your spiritual discipline which independently brings together as one, all the principal objects of human life, to descend to the surface of the earth.

(Pasupati deceived all the world.
Cf SVL, verse 31 : Pasupati rendered the greatest of help to the world).

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परा मार हरयः ,
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् . 32 .

शिवः - the word Siva standing for the syllable `ka'

शक्तिः - the word Sakti standing for the syllable `e'

कामः - the word Kama (Cupid) standing for the syllable `i'

क्षितिः - the word Kshiti (Earth) standing for the syllable `la'

अथः - then

रविः - the word Ravi (Sun) standing for the syllable `ha'

शीतकिरणः - the word Sitakirana (Moon) standing for the syllable `sa'

स्मरः - the word Smara (Cupid) standing for the syllable `ka'

हंसः - the word Hamsa standing for the syllable `ha'

शक्रः - the word Shakra (Indra) standing for the syllable `la'

तत् अनु च - and following that

परा - the word Paraa standing for the syllable `sa'

मारः - the word Maara (Cupid) standing for the syllable `ka'

हरयः - the word Hari standing for the syllable `la'

अमी - these

हृल्लेखाभिः तिसृभिः - with the three Hrimkaras

अवसाणेषु घटिताः - joined at the end

भजन्ते - they become

वर्णाः ते - your syllables

तव जननि - your Oh Mother! (Sakti)

नाम अवयवतां - parts of (your) name

Siva, Sakti, Kama, Kshiti (the words standing for the syllables `ka', `e', `i', `la'), then Ravi, Sitakirana, Smara, Hamsa, Sakra (the words standing for the syllables `ha', `sa', `ka', `ha', `la'), and following that Paraa, Maara, Hari (the words standing for the syllables `sa', `ka', `la'). Oh Mother! with the three Hrimkaras joined to the ends of these your syllables, they become parts of your name (the fifteen syllabled mantra with the sixteenth secret syllable `Srim' becomes the SriVidya mantra)

(The SriVidya containing the syllable `Sri' and the most sacred mantra for worship of Sakti.
Cf SVL, verse 32 : Siva's consumption of poison or `Sri', and the time of it's incident the most sacred for worship of Siva).

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ तव मनो
निधायैके नित्ये निरवधि महाभोग रसिकाः ,
भजन्ति त्वां चिन्तामणि गुणनिबद्धाक्ष वलयाः
शिवाग्नौ जुह्वन्तः सुरभिघृत धाराहुति शतैः . 33 .

स्मरं - the word Smara (Cupid) standing for the syllable `klim'

योनिं - the word Yoni standing for the syllable `hrim'

लक्ष्मीं - the word Lakshmi standing for the syllable `Srim'

त्रितयं इदं - these three

आदौ - in the beginning

तव मनोः निधाय - having placed in your mantra

एके - a few

नित्ये - Oh Eternal one! (Sakti)

निरवधि - endless

महाभोग - great sacrifice (food offered to God)

रसिकाः - connoiseurs

भजन्ति त्वां - they worship you

चिन्तामणि - the wish yeilding gem

गुण निबद्ध अक्ष वलयाः - the circles of the rosary tied by thread

शिवाग्नौ - in the fire of Sivaa (Sakti)

जुह्वन्तः - pouring oblations into the sacrificial fire

सुरभि घृत - fragrant clarified butter

धारा - stream

आहुति शतैः - with hundreds of oblations

Having placed these three : Smara, Yoni, Lakshmi (standing for the syllables `klim', `hrim' and `srim') in the beginning of your mantra, Oh Eternal one !, a few conoisseurs of endless great sacrifice worship you with the circles of the rosary with Cintamani gems tied by thread (and) by pouring oblations into the fire of Sivaa, with hundreds of oblations of fragrant streams of clarified butter.

(The devotees of Sakti perform endless sacrifice.
Cf SVL, verse 33 : The devotee of Siva worships only once).

शरीरं त्वं शंभोः शशि मिहिर वक्षोरुह युगं
तवात्मानं मन्ये भगवति नवात्मानमनघम् ,
अतः शेषः शेषीत्ययमुभय साधारणतया
स्थितः संबन्धो वां समरस परानन्दपरयोः . 34 .

शरीरं - the body

त्वं - you (Sakti as Paraa at the time of Creation)

शंभोः - of Sambhu (Siva as Parananda at the time of Creation)

शशि मिहिर - moon, sun

वक्षो रुह - the bosom

युगं - endowed with

तव आत्मानं - your body

मन्ये - I consider

भगवति - Oh Bhagavati! (Oh glorious one!) (Sakti)

नव आत्मानं - one having nine parts (Kala, Kula,Naman, Jnana Citta, Nada, Bindu, Kalaa and Jiva) (Siva)

अनघं - sinless

अतः - therefore

शेषः शेषी - the Accessory - Principal

इति - of the nature of

अयं - this

उभय साधारणतया - being common to both

स्थितः - exists

संबन्धः - relationship

वां - in you (two)

समरस - who are equipoised

परानन्द - Parananda (transcendent bliss or Siva)

परयोः - Paraa (conciousness or Sakti)

Oh Bhagavati! you are the body of Sambhu, endowed with the sun - moon for the bosom. (Sakti is Accessory to Siva the Principal at the time of dissolution). I consider the sinless one with nine parts (Siva) as your body. (Siva is Accessory to Sakti the Principal at the time of creation). Therefore, this relationship of the nature of Accessory - Principal exists being common to both, who are Parananda and Paraa equipoised.

Note : This is the view of the Purvakaulas : the relative dominance of Sakti.

(At the time of dissolution Siva is the Principal and Sakti is the Accessory and vice versa at creation. Cf SVL, verse 34 : Sambhu rejoices at the time of dissolution).

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ,
त्वमेव स्वात्मानं परिणमयितुं विश्व वपुषा
चिदानन्दाकारं शिवयुवति भावेन बिभृषे . 35 .

मनः त्वं - you are the mind (element in the Angya cakra)

व्योम त्वं - you are the space (element in the Vishuddhi cakra)

मरुत् असि - you are the air (element in the Anahata cakra)

मरुत् सारथिः असि - you are the fire (element in the Svadhishtana cakra)

त्वं आपः - you are the water (element in the Manipura cakra)

त्वं भूमिः - you are the earth (element in the Muladhara cakra)

त्वयि परिणयतां - when you have trasformed (thus)

न हि परम् - there is nothing else indeed

त्वं एव - you yourself

स्व आत्मानं - own self

परिणमयितुं - to transform

विश्व वपुषा - the universe

चित् आनन्द आकारं - the form of conciousness and bliss (Cit Sakti and Ananda Bhairava or the form of Brahman preceeding creation)

शिवयुवति - Oh wife of Siva! (Sakti)

भावेन - by intention

बिभृषे - you bear

You are mind, you are space, you are air, you are fire, you are water (and) you are earth. When you have transformed (thus), there is nothing else indeed. You yourself to transform your own self into the universe, bear the form of conciousness - bliss by intention, Oh wife of Siva!

Note : This is the view of the Uttarakaulas : the absolute dominance of Sakti.

(Sakti is the micro and macrocosmic universe. Cf SVL, verse 35 : Siva is all pervasive, within and without).

तवाज्ञाचक्रस्थं तपन शशि कोटि द्युतिधरं
परं शंभुं वन्दे परिमिलित पार्श्वं परचिता ,
यमाराध्यन् भक्त्या रवि शशि शुचीनामविषये
निरालोकेऽलोके निवसति हि भालोक भुवने . 36 .

तव - your

आज्ञाचक्रस्थं - who is present in the Angya cakra (of the devotee or alternatively the four Siva cakras in the internal Sricakra in between the brows)

तपन शशि कोटि - ten million suns and moons

द्युति धरं - who bears the lustre of

परं शंभुं - Sambhu called Para (Supreme bliss, Siva)

वन्दे - I salute

परिमिलित पार्श्वं - who is touched on both sides

परचिता - by Paraa Cit (Supreme conciousness, Sakti)

यं आराध्यन् - worshipping whom (Para Sambhu)

भक्त्या - with devotion

रवि शशि शुचीनां अविषये - that is beyond the sun, moon and fire

निरालोके - in the invisible

अलोके - unlike the (visible) world

निवसति हि - he indeed lives

भालोक भुवने - in the luminous plane (the Sahasrara cakra)

I salute the Para Sambhu who is present in your Angya cakra, who bears the lustre of ten million suns and moons, (and) who is touched on both sides by Paraa Cit. He, worshipping whom (Para Sambhu) with devotion, certainly lives in the luminous plane, that is beyond the sun, moon and fire,
which is invisible and unlike the (visible) world.

Note : The arrangement of the verses 36 - 41 is according to the order of origin of the five elements, one from the other : mind, space, air, fire, water and earth and corresponds to the respective cakras mentioned in verses 36 - 41.

(The devotee worships Siva and Sakti in the Sricakra within the body.
Cf SVL, verse 36 :The devotee worships Siva within the body).

विशुद्धौ ते शुद्धस्फटिक विशदं व्योम जनकम्
शिवं सेवे देवीमपि शिवसमान व्यवसिताम् ,
ययोः कान्त्या यान्त्याः शशिकिरण सारूप्य सरणेः
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती . 37 .

विशुद्धौ ते - in your Vishuddhi cakra

शुद्ध स्फटिक - flawless crystal

विशदं - pure

व्योम जनकम् - the originator of the space element

शिवं सेवे - I worship Siva

देवीं अपि - along with Devi (Sakti)

शिव समान व्यवसितां - whose functions are equal to Siva

ययोः कान्त्याः - whose (Siva and Sakti) lustre

यान्त्याः - emerging

शशि किरण - moon beams

सारूप्य सरणेः - arranged similar to

विधूत - dispelled

अन्तः ध्वान्ता - inner darkness

विलसति - shines

चकोरी इव - like the Cakora bird (a mythological bird which subsists on moon beams, and hence rejoices, as per poetic convention)

जगती - the worlds (heaven, earth and the nether worlds)

I worship Siva, in your Vishuddhi cakra, who is pure as flawless crystal, who is the originator of the space element, along with Devi, whose functions are equal to Siva; by whose emerging lustre arranged similar to moon beams, the worlds shine like the Cakora bird, with the inner darkness dispelled.

(The devotee worshipping Siva and Sakti, rejoices with his ignorance dispelled.
Cf SVL, verse 37 : The wise devotees of Siva obtain the joy of Siva who is with Uma).

समुन्मीलत् संवित्कमल मकरन्दैक रसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ,
यदालापादष्टाश गुणित विद्या परिणतिः
यदादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव . 38 .

समुन्मीलत् - fully bloomed

संवित् कमलं - lotus of knowledge

मकरन्दः एक रसिकं - which relish only the honey

भजे - I adore

हंस द्वन्द्वं - the pair of swans, Ham (Siva) and Sa (Sakti)

किं अपि - which are indescribable

महतां - of great men

मानस चरं - which move in the Manasa lake of the heart (swans permanently reside in the Manasa lake as per poetic convention)

यत् आलापात् - from whose conversation

अष्टादश गुणित - enumerated as eighteen (Vedas, Vedangas etc)

विद्याः - systems of knowledge

परिणतिः - developed

यत् आदत्ते - which accept

दोषात् - from sin

गुणं अखिलं - all virtue

अद्भ्यः पय इव - like milk from water (as per poetic convention swans can seperate milk from water)

I adore the indescribable pair of swans (Siva and Sakti), which relish only the honey of the fully bloomed lotus of knowledge, which move in the Manasa lake of the hearts of great men, from whose conversation the systems of knowledge enumerated as eighteen developed (and) which accept all virtue from sin, like (seperating) milk from water.

(Siva and Sakti are in the Manasa lake of the heart. Cf SVL, verse 38 : Siva and Sakti are in the lake of the heart).

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं
तमीडे संवर्तं जननि महतीं तां च समयाम् ,
यदालोके लोकान् दहति महति क्रोध कलिते
दयार्द्रा या दृष्टिः शिशिरमुपचारं रचयति . 39 .

तव स्वाधिष्ठाने - in your Svadhishthana cakra

तवहं - the fire element

अधिष्ठाय - having stationed

निरतं - uninterruptedly

तं ईडे - I praise

संवर्तं - fire of dissolution (Siva as Rudra, the lord of dissolution or Sakti conceived as the fire of dissolution)

जननि - Oh Mother! (Sakti)

महतीं तां च समयां - and that great Samayaa (Sakti)

यत् आलोके - the sight of which (the fire)

लोकान् दहति - burns the worlds

महति - great

क्रोध कलिते - impelled by anger (of Rudra)

दया आर्द्रा - tender with compassion

या दृष्टिः - that look

शिशिरं उपचारं - cooling remedy

रचयति - effects

Oh Mother! having stationed the fire element in your Svadhishthana cakra, I praise uninterruptedly that fire of dissolution (Siva as Rudra) and that great Samayaa. The sight of which, (the fire) impelled by the great anger (of Rudra) burns the worlds, (while) that look (of your's), tender with compassion effects a cooling remedy.

(Sakti's look effects a cooling remedy.
Cf SVL, verse 39 : Siva causes the sovereign remedy of knowledge - bliss to fructify).

तटित्वन्तं शक्त्या तिमिर परिपन्थि स्फुरणया

स्फुरन्नाना रत्नाभरण परिणद्धेन्द्रधनुषम् ,

तव श्यामं मेघं कमपि मणिपूरैक शरणं

निषेवे वर्षन्तं हरमिहिर तप्तं त्रिभुवनम् . 40 .

तटित्वन्तं - as lightning

शक्त्या - with Sakti

तिमिर परिपन्थि - foe of darkness

रणया - flashing

रन् - shining

नाना रत्न आभरण - variegated gem studded ornaments

परिणद्ध - formed

इन्द्र धनुषं - rainbow

तव - your

श्यामं मेघं - dark cloud

कं अपि - indescribable

मणिपूर - the Manipura cakra

एक शरणं - sole resort

निषेवे - I worship

वर्षन्तं - which showers

हर मिहिरः - the fire of dissolution

तप्तं त्रिभुवनं - the burnt three worlds (heaven, earth and nether worlds)

I worship that indescribable dark cloud which showers on the three worlds burnt by the fire of dissolution, which has your Manipura cakra as the sole resort, with Sakti as lightning flashing as the foe of darkness, (and) with a rainbow formed by (your) shining variegated gem studded ornaments.

(The rain water of Sakti as the cloud cools the burnt worlds. Cf SVL, verse 40 : The nectarean water of Siva's tale causes the crop of devotion to fructify).

तवाधारे मूले सह समयया लास्यपरया

नवात्मानं मन्ये नवरस महाताण्डव नटं ,

उभाभ्यामेताभ्यामुदय विधिमुद्दिश्य दयया

सनाथाभ्यां जज्ञे जनक जननीमत् जगदिदम् . 41 .

तव आधारे मूले - in your Muladhara cakra

सह समयया - with Samayaa (Sakti)

लास्य परया - intent on the Lasya dance (dance of women)

नव आत्मानं - one having nine parts (Siva)

मन्ये - I worship

नव रस - the nine sentiments (of poetics)

महा ताण्डव - the wonderful Tandava dance (dance of men)

नटं - dancing

उभाभ्यां एताभ्यां - in these two

उदय विधिं उद्दिश्य - having creation as the object

दयया सनाथाभ्यां - who are endowed with compassion

जज्ञे - acquired

जनक जननीमत् - a father and mother

जगत् इदम् - this world

In your Muladhara cakra, I worship Samayaa (Sakti) intent on the Lasya dance, with Navatman (Siva) dancing the wonderful Tandava dance (with it's) nine sentiments. This world has acquired a father and mother in these two, having creation as the object, (and) who are endowed with compassion.

(Worship of Samayaa, the name of Sakti assigned by the Samayacarins who worship mentally and Navatman, the name of Siva assigned by the Kaulas who worship externally. Cf SVL, verse 41 : The mind (for internal worship) and the sense and motor organs (for external worship) engage in the worship of Siva).

इति श्रीसौन्दर्यलहर्यां आनन्दलहर्याख्यः प्रथमोभागः समाप्तः

Here ends Anandalahari, the first part of Soundaryalahari.

द्वितीयो भागः - सौन्दर्यलहरी :

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ,
स नीडेयच्छायाच्छुरणशबलं चन्द्र शकलं
धनुः शौनासीरं किमिति न निबध्नाति धिषणाम् . 42 .

गतैः माणिक्यत्वं - which have become gems

गगन मणिभिः - with the twelve Adityas (suns)

सान्द्र घटितं - densely combined

किरीटं ते - your crown

हैमं - golden

हिम गिरि सुते - Oh daughter of the snowy mountain! (Sakti)

कीर्तयति यः - he who narrates

नीडेयच्छाया - lustre of the celestial orbs

छुरण शबलं - enveloped by variegated colour

चन्द्र शकलं - the fragment of the moon (crescent moon)

धनुः शौनासीरं - bow of Indra (rainbow)

किं इति - is it?

न निबध्नाति - will he not compose?

धिषणाम् - in the hymn

Oh daughter of the snowy mountain! he who narrates of your golden crown with the twelve suns which have become gems that are densely combined, will he not compose in the

hymn that the fragment of the moon is the rainbow, enveloped as it is by variegated colour from the lustre of the celestial
orbs (the suns)?

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवर वनं
घनस्निग्ध श्लक्ष्णं चिकुर निकुरुंबं तव शिवे ,
यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन् मन्ये वलमथन वाटी विटपिनाम् . 43 .

धुनोतु - let it remove

ध्वान्तं नः - our darkness (ignorance)

तुलित - resembles

दलित इन्दीवर वनं - the full bloomed blue lotus cluster

घन स्निग्ध - which is dense, glossy

श्लक्ष्णं - soft

चिकुर निकुरुंबं - mass of hair

तव शिवे - your Oh Sivaa! (Sakti)

यत् इयं - of which (this hair)

सौरभ्यं - fragrance

सहजं - natural

उपलब्धुं - to obtain

सुमनसः - the flowers

वसन्ति - dwell

अस्मिन् - in this (it)

मन्ये - I think

वल मथन - the enemy of Vala (Indra)

वाटी विटपिनाम् - the trees of the garden

Oh Sivaa! let your mass of hair which is dense, glossy (and) soft, which resembles the full bloomed blue lotus cluster remove our darkness. I think, to obtain the natural fragrance of which, the flowers of the trees of the garden of Indra dwell in it.

तनोतु क्षेमं नस्तव वदनसौन्दर्य लहरी
परीवाहस्रोतः सरणिरिव सीमन्तसरणिः ,
वहन्ती सिन्दूरं प्रबलकबरी भार तिमिर
द्विषां बृन्दैरबन्दीकृतमिव नवीनार्क किरणम् . 44 .

तनोतु - let it grant

क्षेमं नः - our well being

तव - your

वदन सौन्दर्य लहरी - wave of facial beauty

परीवाह स्रोतः - overflowing stream

सरणिः इव - like the path

सीमन्त सरणिः - the line of hair parting

वहन्ती - which bears

सिन्दूरं - vermillion powder (worn by married women as an auspicious symbol)

प्रबल - the very great

कबरी भार - mass of hair

तिमिर - darkness

द्विषां बृन्दैः - multitude of foes

बन्दी कृतं इव - as if captured by

नवीन - newly (risen)

अर्क किरणं - ray of the sun

Let (your) line of hair parting, which is like the path of an overflowing stream from the wave of your facial beauty, which bears the vermillion powder, (like) the ray of the newly (risen) sun, (and) which is as if captured by the very great mass of hair, like the multitude of foes (in the form of) darkness,
grant our well being.

अरालैः स्वभाव्यादलि कलभ सश्रीभिरलकैः
परीतं ते वक्त्रं परिहसति पङ्केरुह रुचिम् ,
दरस्मेरे यस्मिन् दशनरुचि किञ्जल्क रुचिरे
सुगन्धौ माद्यन्ति स्मर दहन चक्षुर्मधुलिहः . 45 .

अरालैः - curly

स्वभाव्यात् - naturally

अलि कलभ - young bees

सश्रीभिः - with the beauty

अलकैः - by hair

परीतं - surrounded

ते वक्त्रं - your face

परिहसति - ridicules

पङ्केरुह रुचिं - the beauty of the lotus

दरस्मेरे - slight smile

यस्मिन् - in which (your face)

दशन रुचि - the lustrous teeth

किञ्जल्क रुचिरे - the beautiful lotus filaments

गन्धौ - which is fragrant

माद्यन्ति - they rejoice

स्मर दहन - the scorcher of Cupid (Siva)

चक्षुः - the eyes

मधुलिहः - the bees

Your face surrounded by naturally curly hair with the beauty of young bees, ridicules the beauty of the lotus. In which (face), there is a slight smile, the lustrous teeth are the beautiful lotus filaments, which is fragrant, and in which the honey bees of the eyes of Siva rejoice.

ललाटं लावण्य द्युति विमलमाभाति तव यत्
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम् ,
विपर्यास न्यासादुभयमपि संभूय च मिथः
सुधालेपस्यूतिः परिणमति राका हिमकरः . 46 .

ललाटं - forehead

लावण्य द्युति - lustrous beauty

विमलं - pure

आभाति - shines

तव - of your's

यत् - that

द्वितीयं - the second

तत् मन्ये - I think, it

मकुट घटितं - enjoined to the crown

चन्द्र शकलं - fragment of moon (crescent moon)

विपर्यास न्यासात् - on placing in reverse

उभयं - the two

अपि - and

संभूय च मिथः - and combined mutually

सुधा लेप स्यूतिः - with the seam plastered by nectar

परिणमति - transforms

राका हिमकरः - the moon on a full moon night

That forehead of yours which shines with pure lustrous beauty, I think it to be the second fragment of moon, enjoined to (your) crown. And the two on placing in reverse, and combined mutually, with the seam plastered by nectar, transforms into the moon on a full moon night.

भ्रुवौ भुग्ने किंचिद् भुवन भय भङ्ग व्यसनिनि
त्वदीये नेत्राभ्यां मधुकर रुचिभ्यां धृतगुणम् ,
धनुर्मन्ये सव्येतरकर गृहीतं रतिपतेः
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे . 47 .

भ्रुवौ - eyebrows

भुग्ने किंचित् - slightly curved

भुवन भय भङ्ग व्यसनिनि - Oh one devoted to defeating fear of the world! (Sakti)

त्वदीये - your

नेत्राभ्यां - with (your) eyes

मधुकर रुचिभ्यां - beautiful as bees

धृत गुणं धनुः - the bow with (bow) string fixed

मन्ये - I think

सव्येतरकर गृहीतं - grasped by the left hand

रति पतेः - of the husband of Rati (Cupid)

प्रकोष्ठे मुष्टौ च - the elbows and fist

स्थगयति - conceals

निगूढान्तरं - hidden middle

उमे - Oh Uma! (Sakti)

Oh Uma! Oh one devoted to destroying fear of the world ! I think your slightly curved eyebrows are (like) the bow of Cupid, with (your eyes), beautiful as bees, the fixed bow string, grasped by the left hand, with the middle hidden by the elbow and the fist which conceals (it).

Note : For a description of the bow of Cupid, see verse 6.

अहः सूते सव्य तव नयनमर्कात्मकतया
त्रियामं वामं ते सृजति रजनीनायकतया ,
तृतीया ते दृष्टिर्दरदलित हेमाम्बुज रुचिः
समाधत्ते सन्ध्यां दिवस निशयोरन्तरचरीम् . 48 .

अहः - the day

सूते - begets

सव्य तव नयनं - your right eye

अर्कात्मकतया - being of the nature of the sun

त्रियामं - night

वामं ते - your left

सृजति - creates

रजनी नायकतया - being of the nature of the moon

तृतीया - third

ते दृष्टिः - your eye

दर दलित - slightly blossomed

हेमाम्बुज - golden lotus

रुचिः - lustre

समाधत्ते - produces well

सन्ध्यां - twilight

दिवस निशयोः - day and night

अन्तर चरीम् - abiding in between

Your right eye being of the nature of the sun, begets the day, your left (eye) being of the nature of the moon creates the night. Your third eye with the lustre of a slightly blossomed golden lotus produces well the twilight, abiding inbetween the day and night.

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः
कृपाधाराधारा किमपि मधुराभोगवतिका ,
अवन्ती दृष्टिस्ते बहुनगर विस्तार विजया
ध्रुवं तत्तन्नाम व्यवहरण योग्या विजयते . 49 .

विशाला - wide

कल्याणी - auspicious

स्फुट रुचिः - full bloomed beauty

अयोध्या - unassailable (in beauty)

कुवलयैः - by blue water lilies

कृपा धारा - stream of compassion

आधारा - reservoir

किं अपि मधुरा - indescribably sweet

आभोगवतिका - long

अवन्ती - protecting

दृष्टिः ते - your eyes

बहु नगर - many cities

विस्तार विजया - surpassing the expanse

ध्रुवं - certainly

तत् तत् नाम - by their respective names (the cities named

Visala, Kalyani, Ayodhya, Dhara, Madhura, Bhogavati, Avanti and Vijaya)

व्यवहरण योग्या - deserving of usage

विजयते - victorious

Wide, auspicious, of full bloomed beauty, unassailable by blue water lilies, the reservoir of a stream of compassion, indescribably sweet, long, protecting, surpassing the expanse of many cities and deserving of usage by their respective names (Visala, Kalyani etc.), your eyes are certainly victorious.

कवीनां सन्दर्भ स्तबक मकरन्दैक रसिकं
कटाक्ष व्याक्षेप भ्रमरकलभौ कर्णयुगलम् ,
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वाद तरलौ
असूया संसर्गादलिक नयनं किञ्चिदरुणम् . 50.

कवीनां - of poets

सन्दर्भः - composition

स्तबक - flower cluster

मकरन्द - honey (of flowers)

एक रसिकं - solely relishing

कटाक्ष व्याक्षेप - distracted glance

भ्रमर कलभौ - young bees

कर्ण युगलं - pair of ears (listening to the composition)

अमुञ्चन्तौ - not releasing

दृष्ट्वा - having seen

तव - your

नव रस - nine (poetic) sentiments (Sringara, Raudra, Vira, Bhayanaka, Hasya, Karuna, Adbhuta, Bibhatsa and Santa)

आस्वाद तरलौ - wanton in the relish

असूया - envy

संसर्गात् - by contact with

अलिक नयनं - the eye on the forehead

किञ्चित् अरुणम् - is a little red

Having seen your distracted glance (resembling) young bees solely relishing the honey of the flower cluster of the composition of poets, wanton in the relish of the nine sentiments (Sringara etc.) not releasing (your) pair of ears, the eye on (your) forehead is a little red by contact with envy.

द्वितीय भागः - सौन्दर्यलहरी :

शिवे शृङ्गारार्द्रा तदितरजने कृत्स्नपरा
सरोषा गंगायां गिरिशचरिते विस्मयवती ,
हराहिभ्यो भीता सरसिरुह सौभाग्य जननी
सखीषु स्मेरा ते मयि जननि दृष्टिः सकरुणा . 51 .

शिवे - upon Siva

शृङ्गार आर्द्रा - melts with love (Sringara)

तत् इतर जने - upon other men

कृत्स्नपरा - exceedingly contemptuos (Bibhatsa)

सरोषा - with anger (Raudra)

गंगायां - upon Ganga

गिरिश चरिते - at the story of Girisa (Siva)

विस्मयवती - astonished (Adbhuta)

हर अहिभ्यो - upon the serpents of Hara (Siva)

भीता - frightened (Bhayanaka)

सरसिरुह - lotuses

सौभाग्य जननी - producer of beauty (redness), (Vira)

सखीषु - upon friends

स्मेरा - smiling

ते - your

मयि जननि - on me Oh Mother!

दृष्टिः - eye

सकरुणा - with compassion (Karuna)

Oh Mother! your eye melts with love (looking) upon Siva, is exceedingly contemptuos (while looking) on other men, is with anger (when looking) upon Ganga, is astonished at the story of Girisa, is frightened (when looking) upon the serpents of Hara, (it) is the producer of beauty in lotuses, smiling (when) looking upon friends and is with compassion (when looking) upon me.

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती

पुरां भेत्तुश्चित्तप्रशम रस विद्रावण फले ,

इमे नेत्रे गोत्राधरपति कुलोत्तंस कलिके

तवाकर्णाकृष्ट स्मरशर विलासं कलयतः . 52 .

गते - which have approached

कर्ण अभ्यर्णं - the proximity of the ear

गरुत इव - like feathers

पक्ष्माणि - eyelashes

दधती - which bear

पुरां भेत्तुः - the destroyer of the bodies (physical, causal and astral), (Siva)

चित्त - the mind

प्रशम रस - the sentiment of quietism

विद्रावण - the defeat

फले - which have as the object

इमे नेत्रे - these two eyes

गोत्राधरपति - the lord of the mountains (Himavan)

कुल उत्तंस कलिके - Oh bud on the family crest! (Sakti)

तव आकर्ण आकृष्ट - drawn upto your ear

स्मर शर - the arrow of Cupid

विलासं कलयतः - they pocess the grace

Oh bud on the family crest of Himavan! these eyes of yours, which have approached the proximity of the ear, which bear eyelashes like feathers, which have the defeat of the sentiment of quietism of the mind of Siva as the object, drawn upto the ear, they pocess the grace of the arrow of Cupid.

विभ त्रैवर्ण्यं व्यतिकरित लीलाञ्जनतया

विभाति त्वन्नेत्र त्रितयमिदमिशान दयिते ,

पुनः स्रष्टुं देवान् द्रुहिणहरिरुद्रानुपरतान्

रजः सत्वं बिभ्रत् तम इति गुणानां त्रयमिव . 53 .

विभ - seperate

त्रैवर्ण्यं - three colours (red, white and blue)

व्यतिकरित - in combination

लीलाञ्जनतया - with beautifying collyrium

विभाति - shines

त्वत् नेत्र त्रितयं - your three eyes

इदं - this (these eyes)

ईशान दयिते - Oh beloved of Isana (Siva)

पुनः स्रष्टुं - to recreate

देवान् - the gods

द्रुहीण हरि रुद्रान् - Druhina (Brahma), Hari (Vishnu) and Rudra (arising from rajas, satva and tamas respectively)

उपरतान् - who have ceased to exist (in universal dissolution)

रजः - the property of rajas (red as per poetic convention)

सत्वं - the property of satvam (white as per poetic convention)

बिभ्रत् - bearing

तम - the property of tamas (blue as per poetic convention)

इति गुणानां - the properties which are

त्रयं इव - the three, as if

Oh beloved of Isana! these your three eyes shine with the three seperate colours (red, white and blue) in combination with beautifying collyrium, as if bearing the three properties which are : rajas, satva and tamas, to recreate the gods Druhina, Hari and Rudra, who have ceased to exist.

पवित्रीकर्तुं नः पशुपति पराधीन हृदये
दया मित्रैर्नेत्रैररुण धवल श्याम रुचिभिः ,
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुम्
त्रयाणां तीर्थानामुपनयसि संभेदमनघम् . 54 .

पवित्री कर्तुं - in order to purify

नः - us

पशुपति पराधीन हृदये - Oh one with a heart subservient to Pasupati (Siva)!

दया मित्रैः नेत्रैः - with eyes allied to compassion

अरुण - red

धवल - white

श्याम रुचिभिः - (and) dark blue colours

नदः शोणो - the river Sona (red in colour)

गङ्गा - the river Ganga (white in colour)

तपन तनया इति - the river Kalindi or Yamuna (dark in colour), which are

ध्रुवं - it is certain

अमुं - this

त्रयाणां तीर्थानां - the three holy rivers

उपनयसि - you bring near

संभेदं अनघम् - pure confluence

Oh one with a heart subservient to Pasupati! with eyes allied to compassion, (and) with red, white and dark blue colours, it is certain that you bring near (us) this pure confluence of the three holy rivers which are : the river Sona, the Ganga and the Yamuna in order to purify us.

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
तवेत्याहुः सन्तो धरणिधर राजन्यतनये ,
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृत निमेषास्तव दृशः . 55 .

निमेष - closing of the eye lids

उन्मेषाभ्यां - opening of the eye lids

प्रलयं उदयं - annihilation (and) creation

याति जगती - the world proceeds to

तव - your

इति आहुः सन्तः - thus say good men

धरणिधर राजन्य तनये - Oh daughter of the royal mountain! (Sakti)

त्वत् उन्मेषात् जातं - born of the opening of your eye lids

जगत् इदं - this world

अशेषं - entire

प्रलयतः - from annihilation

परित्रातुं - to protect

शङ्के - I think

परिहृत - abandoned

निमेषाः - closing the eye lids

तव दृशः - your eye

Oh daughter of the royal mountain! good men say thus: "the world proceeds to annihilation (and) creation on the closing and opening of your eye lids". I suspect that your eye has abandoned closing the eye lids to protect this entire world born of the opening of your eye lids, from annihilation.

तवापर्णे कर्णे जपनयन पैशुन्य चकिता
निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ,
इयं च श्रीर्बद्धच्छद पुटकवाटं कुवलयं
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति . 56 .

तव - your

अपर्णे - Oh Aparna! (Sakti)

कर्णे - in the ear

जप नयन - whispering eyes

पैशुन्य चकिताः -afraid of slander

निलीयन्ते - they hide

तोये - in the water

नियतं - it is certain

अनिमेषाः - with unblinking (eyes)

शफरिकाः - glittering female fish

इयं च श्रीः - and this, the goddess of beauty

बद्ध छदः - closed petal

पुटकवाटं - fastened like a door

कुवलयं - blue water lily

जहाति - abandons

प्रत्यूषे - at dawn

निशि च - and at night

विघटय्य - having opened

प्रविशति - enters

Oh Aparna! it is certain that the glittering female fish hide in the water with unblinking (eyes) afraid of slander by your eyes whispering in (your) ear. And this, the goddess of beauty abandons the blue water lily with closed petal(s) fastened like a door at dawn, and enters having opened (it) at night (so as to reside in Sakti's eyes during the day and in the lily at night).

दृशा द्राघीयस्या दरदलित नीलोत्पल रुचा

दवीयांसं दीनं स्नपय कृपया मामपि शिवे ,

अनेनायं धन्यो भवति न च ते हानिरियता

वने वा हर्म्ये वा समकर निपातो हिमकरः . 57 .

दृशा - by (your) look

द्राघीयस्या - which is farsighted

दर दलित - slightly blossomed

नीलोत्पल रुचा - with the beauty of the blue lotus

दवीयांसं - the far removed one

दीनं - the poor one

स्नपय - you bathe (me)

कृपया - compassion

मां अपि - me also

शिवे - Oh Sivaa! (Sakti)

अनेन अयं - by this, this one (the devotee)

धन्यः भवति - becomes blessed

न च - and no

ते - to you

हानिः इयता - loss by this

वने वा हर्म्ये वा - on the forest as well as the palace

समकर निपातः - falls equally

हिमकरः - the moon

Oh Sivaa! bathe me also the far removed, poor one with compassion by (your) look which is far sighted and is with the beauty of a slightly blossomed blue lotus. By this (look), this one (the devotee) becomes blessed, and there is no loss by this to you. The moon falls (shines) equally on the forest as well as the palace.

अरालं ते पालीयुगलमगराजन्य तनये

न केषामाधत्ते कुसुमशर कोदण्डकुतुकम् ,

तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलसन्

अपांग व्यासंगो दिशति शरसन्धान धिषणाम् . 58 .

अरालं - curved

ते पालीयुगलं - the margins of your pair of ears

अग राजन्य तनये - Oh daughter of the royal mountain ! (Sakti)

न केषां आधत्ते - in whom will it not create

कुसुम शर - one with the flower arrow (Cupid)

कोदण्ड - the bow

कुतुकं - the vehement (belief)

तिरश्चीनः - oblique

यत्र - wherein

श्रवणपथं - the reach of the ear

उल्लङ्घ्य - having passed through

विलसन् - glittering

अपांग - the corner of the eye

व्यासंगः - the attention

दिशति - produces

शर सन्धान - fixed arrow

धिषणां - the understanding

Oh daughter of the royal mountain! the curved margins of your pair of ears, in whom will it not create the vehement (belief of being) the bow of Cupid? Wherein the attention of the corner of the eye, having passed through the reach of the ear, glittering, produces the understanding of (being) an arrow fixed (to the bow string).

स्फुरद्गण्डाभोग प्रतिफलित ताटङ्कयुगलं

चतुश्चक्रं मन्ये तव मुखमिदं मन्मथ रथम् ,

यमारूह्य द्रुह्यत्यवनिरथमर्केन्दु चरणं

महावीरो मारः प्रमथपतये सज्जितवते . 59 .

स्फुरत् - shining

गण्डाभोग - cheeks

प्रतिफलित - reflectd

ताटङ्क युगलं - pair of ear rings

चतुश्चक्रं - four wheeled

मन्ये - I think

तव मुखं इदं - this your face

मन्मथ रथं - the chariot of Cupid

यम् आरुह्य - having mounted which

द्रुह्यति - seeks to assail

अवनि रथं - the earth as a chariot

अर्क इन्दु चरणं - with the sun and moon for wheels

महावीरः मारः - the great warrior Mara (Cupid)

प्रमथपतये - the lord of the Pramathas (attendents of Siva),

सज्जितवते - armed with

I think this face of yours with the pair of ear rings reflected on the shining cheeks is the four wheeled chariot of Cupid. Having mounted which, the great warrior Cupid, seeks to assail Siva armed with the earth as a chariot with the sun and moon for wheels.

सरस्वत्याः सूरिमृतलहरी कौशलहरीः

पिबन्त्याः शर्वाणि श्रवण चुलुकाभ्यामविरलम् ,

चमत्कार श्लाघाचलित शिरसः कुण्डल गणो

झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते . 60 .

सरस्वत्याः - of Saraswati

सूः - excellent speech

अमृत लहरी - the wave of nectar

कौशलहरीः - capable of depriving the felicity

पिबन्त्याः - while drinking

शर्वाणि - Oh Sarvani! (Sakti)

श्रवण चुलुकाभ्यां - by the cups of the ears

अविरलं - continuously

चमत्कार - poetical charm

श्लाघा - in praise

चलित शिरसः - nodding the head

कुण्डल गणः - collection of ear rings

झणत्कारैः तारैः - by loud jingling

प्रतिवचनं - reply

आचष्ट इव - as if endeavouring

ते - your

Oh Sarvani!, while continuously drinking by the cups of the ears your excellent speech, capable of depriving the felicity of the wave of nectar (and) nodding the head in praise of (it's) poetical charm, the collection of ear rings of Saraswati are as
if endeavouring to reply by (their) loud jingling.

द्वितीयो भागः - सौन्दर्यलहरी :

असौ नासावंशस्तुहिन गिरि वंश ध्वजपटि
त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ,

वहत्यन्तर्मुाः शिशिरकर निश्वास गलितं

समृद्ध्या यत्तासां बहिरपि च मुामणिधरः . 61 .

असौ - this

नासावंशः - the bamboo like bridge of the nose

तुहिन गिरि - the snowy mountain (Himavan)

वंश ध्वज पटि - the banner of the race! (Sakti)

त्वदीयः - your

नेदीयः - which is imminent

फलतु फलं - let the reward fructify

अस्माकं - for us

उचितं - appropriate

वहति - bears

अन्तः मुाः - the pearls within (Bamboo bears pearls within by poetic convention)

शिशिरकर निश्वासः - the cool exhalation (out of the left nostril controlled by the moon, and hence cool)

गलितं - flowing

समृद्ध्या यत् - from the profusion of which

तासां बहिः अपि च - and on the outside also

मुा मणि धरः - bears the pearl (nose ornament)

Oh banner of the race of the snowy mountain! let this bamboo like bridge of your nose, fructify for us the reward which is imminent and appropriate. It (the nose) bears pearls within, and flowing from the profusion of which, by the cool exhalation (through the nostril), it bears the pearl (nose ornament) on the outside also.

प्रकृत्याऽऽरायास्तव सुदति दन्तच्छदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ,
न बिंबं तद्बिंब प्रतिफलन रागादरुणितं
तुलामध्यारोढुं कथमिव विलज्जेत कलया . 62 .

प्रकृत्या - naturally

आरायाः - which is red

तव - your

सुदति - Oh one with beautiful teeth! (Sakti)

दन्त छद रुचेः - to the beauty of the lips

प्रवक्ष्ये - I speak

सादृश्यं - of that which is similar

जनयतु फलं - let it bear fruit

विद्रुम लता - the coral creeper

न - not

बिंबं - the Bimba fruit (which is red is commonly used by poets for comparing with a woman's lips)

तत् बिंब - that image (the red lips)

प्रति फलन रागात् - out of desire to reflect

अरुणितं - is red

तुलां - the balance

अध्यारोढुं - to ascend

कथं इव - how will it (not be)

विलज्जेत - bashful

कलया - by a little bit

Oh one with beautiful teeth! I speak of that which is similar to the beauty of your lips, which is naturally red. Let

the coral creeper bear fruit! The Bimba fruit out of desire to reflect that image (the red lips) is red. (Hence) how will it not be bashful to ascend the balance (for being weighed against the red lips) by even a little bit?

Note: The Bimba fruit compared to red lips by poets is inadequate in this case. Hence an imaginary fruit, namely the coral fruit is suggested as a possible standard of comparison.

स्मितज्योत्स्ना जालं तव वदन चन्द्रस्य पिबतां
चकोराणामासीदति रसतया चञ्चु जडिमा ,
अतस्ते शीतांशोरमृत लहरीमाम्ल रुचयः
पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया . 63 .

स्मित - smile

ज्योत्स्ना जालं - mass of moon light

तव वदन चन्द्रस्य - of the moon of your face

पिबतां -drinking

चकोराणां - for the Cakora birds (the Greek partridge by poetic convention feeds on moon beams)

आसीत् - became

अति रसतया - from excessive (sweet) taste

चञ्चु जडिमा - dull in the beak

अतः ते - therefore they

शीतांशोः - of the moon

अमृत लहरीं - the wave of nectar

आम्ल रुचयः - desiring sour taste

पिबन्ति - they drink

स्वच्छन्दं - of their own free will

निशि निशि - every night

भृशं - excessively

काञ्जिक धिया - thinking it to be sour gruel

The Cakora birds drinking the mass of moonlight of (your) smile, of the moon of your face became dull in the beak, from excesive (sweet) taste. Desiring sour taste, therefore, they drink of their own free will, excessively every night, the wave of nectar of the moon, thinking it to be sour gruel.

अविश्रान्तं पत्युर्गुणगण कथाम्रेडनजपा

जपापुष्पच्छाया तव जननि जिह्वा जयति सा ,

यदग्रासीनायाः स्फटिक दृषदच्छच्छविमयी

सरस्वत्या मूर्तिः परिणमति माणिक्य वपुषा . 64 .

अविश्रान्तं - unceasingly

पत्युः - of the husband (Siva)

गुण गण कथा - stories enumerating the virtues

आम्रेडन जपा - by repeated prayer

जपा पुष्प छाया - the colour of the hibiscus flower (red)

तव जननि - your Oh Mother! (Sakti)

जिह्वा - tongue

जयति सा - that (tongue) is victorious

यत् - of which

अग्र आसीनायाः - seated on the tip

स्फटिकदृषद् - crystal stone

अच्छ छविमयी - clearly brilliant

सरस्वत्याः - of Saraswati

मूर्तिः - form

परिणमति - is transformed

माणिक्य - ruby

वपुषा - appearence

Oh Mother! that tongue of your's (which) is the colour of the hibiscus flower, by unceasingly repeated prayer of stories enumerating the virtues of (your) husband, is victorious. Seated on the tip of which the crystal stone (like) clearly brilliant form of Saraswati is transformed into a ruby (like) appearence.

रणे जित्वा दैत्यानपहृत शिरस्त्रैः कवचिभिः
निवृत्तैश्चण्डांश त्रिपुरहर निर्माल्य विमुखैः ,
विशाखेन्द्रोपेन्द्रैः शशिविशद कर्पूरशकला
विलीयन्ते मातस्तव वदन ताम्बूल कबलाः . 65 .

रणे - in battle

जित्वा - having won

दैत्यान् - the Daityas (the demons)

अपहृत - who have removed

शिरस्त्रैः - with helmets

कवचिभिः - with armours

निवृत्तैः - who have returned

चण्डांश - the share of Chanda (a demi god attendent of Siva)

त्रिपुरहर निर्माल्य - the remnants of offerings to the Destroyer of the three bodies (physical, causal and astral), (Siva)

विमुखैः - who are averse to

विशाख - Kartikeya (son of Siva and Sakti, and the commander of the gods in battle)

इन्द्र - Indra (the lord of the gods)

उपेन्द्रैः - by Vishnu (the elder brother of Indra)

शशि विशद - white as the moon

कर्पूर शकला - fragments of camphor

विलीयन्ते - they are dissolved (by chewing)

मातः - Oh Mother! (Sakti)

तव वदन - your mouth

ताम्बूल - the betel leaf and areca nut (chewed after a meal)

कबलाः - mouthfuls

Oh Mother! the mouthfuls of betel leaf and areca nut with fragments of camphor white as the moon, from your mouth, are dissolved (by chewing) by Visakha, Indra and Upendra, who have returned, having won the Daityas in battle, who have removed the helmets and armour and who are averse to the remnants of offerings to Siva, which is the share of Chanda (alone).

विपंच्या गायन्ती विविधमपदानं पशुपते
स्त्वयारब्धे वुं चलितशिरसा साधुवचने ,
तदीयैर्माधुर्यैरपलपित तन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम् . 66 .

विपंच्या - with the lute

गायन्ती - singing

विविध - varied

अपदानं - noble work

पशुपतेः - of Pasupati (Siva)

त्वया आरब्धे - when you began

वुं - to speak

चलित शिरसा - with the nodding of the head (in appreciation)

साधु वचने - words of approbation

तदीयैः - by their

माधुर्यैः - sweetness (of the words)

अपलपित - detracted

तन्त्री कल रवां - the low sweet tones of the strings (of the lute)

निजां वीणां - own lute

वाणी - Saraswati (the goddess of speech, learning, music etc)

निचुलयति - covers

चोलेन - by the wrapper

निभृतम् - out of sight

When Saraswati was singing with the lute of the varied noble work(s) of Pasupati, (and) when you began to speak words of approbation with the nodding of (your) head, (thinking) the low sweet tones of the strings of her own lute as detracted by their sweetness, she covers (it) out of sight with the wrapper.

कराग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरिशेनोदस्तं मुहुरधरपानाकुलतया ,
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूमस्तव चुबुकमौपम्य रहितम् . 67 .

कराग्रेण - by the tips of the hand

स्पृष्टं - touched

तुहिन गिरिणा - by the snowy mountain (Himavan, the father)

वत्सलतया - with paternal affection

गिरिशेन - by Girisa (Siva)

उदस्तं - raised

मुहुः - repeatedly

अधर पान आकुलतया - intent on kissing

कर ग्राह्यं - worthy of being held by the hand

शंभोः - of Sambhu (Siva)

मुख मुकुर वृन्तं - the handle for the mirror of the face

गिरि सुते - Oh daughter of the mountain! (Sakti)

कथंकारं ब्रूमः - in what manner will we speak

तव - of your

चुबुकं - chin

औपम्य रहितम् - beyond compare

Oh daughter of the mountain! in what manner will we speak of your chin touched by the tips of the hand by Himavan with paternal affection, which was repeatedly raised by Girisa intent on kissing, which is worthy of being held by the hand of Sambhu, which is the handle for the mirror of the face nd which
is beyond compare?

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनाल श्रियमियम् ,
स्वतः श्वेता कालागरु बहुल जम्बालमलिना
मृणालीलालित्यं वहति यदधो हारलतिका .68 .

भुज आश्लेषात् - from the embrace of the arms

नित्यं - always

पुरदमयितुः - of the subduer of the (three) bodies (Siva)

कण्टकवती - with horripilation

तव ग्रीवा - your throat

धत्ते - bears

मुख कमल - the lotus of the face

नाल श्रियम् - the beauty of the stalk

इयं - this

स्वतः - innately

श्वेता - white

काल अगरु - black sandal

बहुल - copious

जम्बाल मलिना - mud soiled

मृणाली - root of the lotus

लालित्यं - loveliness

वहति - bears

यत् अधः - below which

हार लतिका - the necklace of pearls

This your throat which is with horripilation always from the embrace of the arms of Siva, bears the beauty of the stalk of the lotus of the face. Below which the necklace of pearls, innately white (and) soiled by the copious mud of the black sandal bears the loveliness of the root of the lotus.

गले रेखास्तिस्रो गति गमक गीतैक निपुणे
विवाह व्यानद्ध प्रगुणगुण संख्या प्रतिभुवः ,
विराजन्ते नानाविध मधुर रागाकर भुवां
त्रयाणां ग्रामाणां स्थिति नियम सीमान इव ते . 69 .

गले - in the neck

रेखाः तिस्रः - three lines

गति - musical modes

गमक - musical modulations

गीत - songs

एक निपुणे - Oh sole expert!

विवाह व्यानद्ध - tied well at the wedding

प्रगुण गुण संख्या - the number of the many stranded thread

प्रतिभुवः - a reminder

विराजन्ते - they shine

नाना विध - many varieties

मधुर राग - sweet musical modes

आकार - the forms of

भुवां - produced from

त्रयाणां - the three

ग्रामाणां - scales of music

स्थिति - fixity

नियम - restricting

सीमान - boundary

इव - like

ते - your

Oh sole expert of musical modes, musical modulations and songs! The three lines in your neck which are like a reminder of the number of the many stranded thread tied well at the wedding, which are like the boundary restricting the fixity of the three scales of music, from which the forms of many varieties of sweet musical modes are produced, shine.

मृणाली मृद्वीनां तव भुजलतानां चतसृणां

चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ,

नखेभ्यः सन्त्रस्यन् प्रथम मथनादन्धकरिपोः

चतुर्णां शीर्षाणां सममभय हस्तार्पण धिया . 70 .

मृणाली - lotus stalk

मृद्वीनां - soft as

तव भुज लतानां - your creeper like hands

चतसृणां - four (hands)

चतुर्भिः - with the four (mouths)

सौन्दर्यं - beauty

सरसिज भवः - the lotus born (Brahma)

स्तौति - praises

वदनैः - with (his) mouths (in the four remaining heads out of the original five)

नखेभ्यः - of the nails

सन्त्रस्यन् - being afraid

प्रथम मथनात् - from the destruction of the first (head)

अन्धक रिपोः - of the enemy of (the demon) Andhaka, (Siva)

चतुर्णां - the four (heads)

शीर्षाणां - (remaining) heads

समं - simultaneous

अभय हस्त - the hand offering refuge from fear

अर्पण धिया - with the mind to placing

Brahma praises the beauty of your four creeper like hands, soft as the lotus stalk with (his) four (remaining) mouths, being afraid of the nails of Siva from the destruction of the first (head, by them), with the mind to the simultaneous placing of the four (remaining) heads in the hand offering refuge from fear.

द्वितीयो भागः - सौन्दर्यलहरि

नखानामुद्योतैर्नवनलिन रागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे ,
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मी चरण तललाक्षारस चणम् . 71 .

नखानां - of the nails

उद्योतैः - which shine with

नव नलिन रागं - the redness of the new lotus

विहसतां - which detract

कराणां ते your hands

कान्तिं - beauty

कथय - you tell

कथयामः कथं - how will we speak

उमे - Oh Uma! (Sakti)

कयाचित् वा - somehow

साम्यं भजतु - let it obtain similarity

कलया - a little

हन्त - alas

कमलं - the lotus

यदि - if

क्रीडल्लक्ष्मी - Lakshmi (the godess of wealth who resides in the lotus) who plays

चरण तल - the sole of the foot

लाक्षा रस चणम् - acquires the (decorative) red dye

Oh Uma! you tell (us), how will we speak of the beauty of your hands, which detract (your) nails which shine with the redness of the new lotus? Alas, let the lotus some how obtain a little similarity (for becoming an object of comparison). (This will be possible only) if it acquires the red dye from the sole of the foot of Lakshmi who plays (on it).

समं देवि स्कन्द द्विपवदन पीतं स्तनयुगं

तदेवं नः खेदं हरतु सततं प्रस्नुतमुखम् ,

यदालोक्याशङ्काकुलित हृदयो हासजनकः

स्व कुम्भौ हेरम्बः परिमृशति हस्तेन झटिति . 82 .

समं - simulataneously

देवि - Oh Devi! (Sakti)

स्कन्द - Skanda (Kartikeya, the son of Siva and Sakti)

द्विपवदन - the elephant faced one (Ganesa who is treated as a son by Siva and Sakti)

पीतं □ळच□उसळ□घ्घस□□□घइग्दइ□ञ्छिइखे□स□□□तळख□□his own frontal globes
(on the forehead of the elephant)

हेरम्बः - Ganesa

परिमृशति - touches

हस्तेन - by the hand

झटिति - quickly

Oh Devi! let this your pair of breasts, pouring forth from the tip, (milk) drunk simultaneously by Skanda and Ganesa remove our pain always. Having seen which (the bosom), Heramba with a heart confounded by doubt, quickly touches by the hand his own frontal globes (on his elephant face) (and) causes laughter (in the divine couple).

अमू ते वक्षोजावमृतरस माणिक्य कुतुपौ
न सन्देहस्पन्दो नगपति पताके मनसि ,
पिबन्तौ तौ यस्मादविदित वधूसङ्ग रसिकौ
कुमारावद्यापि द्विरदवदन क्रौञ्चदलनौ . 73 .

अमू ते - these your

वक्षोजौ - breasts

अमृत रस - the essence of ambrosia

माणिक्य कुतुपौ - two ruby containers

न सन्देह स्पन्दः - not a quiver of doubt

नग पति पताके - Oh banner of the Lord of mountains (Himavaan)! (Sakti)

मनसि नः - in our minds

पिबन्तौ तौ - those two who drink

यस्मात् - from it

अविदित - are unknowing

वधू सङ्ग रसिकौ - the pleasure of union with spouse

कुमारौ - young boys

अद्य अपि - even today

द्विरद वदन - one with an elephant face (Ganesa)

क्रौञ्च दलनौ - the breaker of the Krauncha mountain (Kartikeya)

Oh banner of the lord of mountains! These your breasts are the ruby containers of the essence of ambrosia. There is not a quiver of doubt in our minds (in this matter). Those two who drink from it, (namely), Ganesa and Kartikeya are young boys even today, unknowing of the pleasure of union with the spouse.

वहत्यम्ब स्तम्बेरमदनुज कुम्भप्रकृतिभिः
समारब्धां मुामणिभिरमलां हारलतिकाम् ,
कुचाभोगो बिम्बाधररुचिभिरन्तः शबलितां
प्रतापव्यामिश्रां पुरदमयितुः कीर्तिमिव ते . 74 .

वहति - bears

अम्ब - Oh Mother!

स्तम्बेरम दनुज - the elephant demon (Gajasura, vanquished by Siva)

कुम्भ प्रकृतिभिः - sourced from the frontal globes (on the face of Gajasura)

समारब्धां - commenced (made) with

मुामणिभिः - with pearls (from elephants are whitish grey in colour by poetic convention)

अमलां - spotless

हार लतिकाम् - the necklace of pearls

कुच आभोगः - the expanse of the bossom

बिम्ब अधर रुचिभिः - by the colour of the Bimba (a red fruit) like lips

अन्तः शबलितां - variegated internally

प्रताप - valour (the colour red by poetic convention)

व्यामिश्रां - mingled with

रदमयितुः - of the subduer of the (three) cities (of the demons) or bodies (of man), (Siva)

कीर्तिं इव - like the fame (the colour white by poetic convention)

ते - your

Oh Mother! the expanse of your bosom bears the spotless necklace of pearls, made with the pearls sourced from the frontal globes of Gajasura (and whitish grey in colour). Variegated internally by the colour of (your) Bimba like (red) lips, it is like the fame (white) mingled with the valour (red) of Siva.

तव स्तन्यं मन्ये धरणिधरकन्ये हृदयतः
पयः पारावारः परिवहति सारस्वतमिव ,
दयावत्या दत्तं द्रविडशिशुरास्वाद्य तव यत्
कवीनां प्रौढानामजनि कमनीयः कवयिता . 75 .

तव स्तन्यं - your breast milk

मन्ये - I think

धरणिधर कन्ये - Oh daughter of the mountain (Himavaan)! (Sakti)

हृदयतः - from the heart

पयः पारावारः - the ocean of milk

परिवहति - flows

सारस्वतं इव - as the nature of Saraswati (the godess of learning)

दयावत्या - by one pocessed of compassion (for the hungry child)

दत्तं - was given

द्रविड शिशु - the Dravidian child

आस्वाद्य - having tasted

तव - your

यत् - which

कवीनां - among poets

प्रौढानां - among mighty

अजनि - became

कमनीयः - charming

कवयिता - composer

Oh daughter of the mountain!, I think your breast milk is the ocean of milk which flows from the heart as the nature of Saraswati. Having tasted your (milk) which was given by (you) possessed of compassion, the Dravidian child became a charming composer amongst mighty poets.

Note : The identity of the Dravidian child is controversial. Reputed to be Sri Sankara, or a Siddha who had composed the Anandalahari, or the Saint Tirugnanasambandhar.

हरक्रोध ज्वालावलिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः ,
समुत्तस्थौ तस्मादचल तनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति . 76 .

हर क्रोध - the fury of Hara (Siva)

ज्वालावलिभिः - by the series of flames

अवलीढेन - devoured by

वपुषा - with a body

गभीरे - in the deep

ते - your

नाभी सरसि - in the pool of the navel

कृत सङ्गः - became immersed

मनसिजः - Cupid

समुत्तस्थौ - arose

तस्मात् - from it

अचल तनये - Oh daughter of the mountain (Himavaan)! (Sakti)

धूम लतिका - tendril of smoke

जनः - people

तां - it

जानीते - think

तव जननि - your Oh Mother!

रोम आवलिः इति - as the line of hair (above the navel found in high class women as per poetic convention)

Oh daughter of the mountain! with a body devoured by the series of flames of the fury of Hara, Cupid became immersed in the deep pool of your navel. A tendril of smoke arose from it. Oh Mother! people think of it as your line of hair
(above the navel).

यदेतत्कालिन्दी तनुतरतरङ्गाकृति शिवे
कृशे मध्ये किंञ्चिज्जननि तव यद्भाति सुधियाम् ,
विमर्दादन्योन्यं कुचकलशयोरन्तरगतं
तनू भूतं व्योम प्रविशदिव नाभिं कुहरिणीम् . 77 .

यत् एतत् - this which

कालिन्दी - the river Kalindi (Yamuna, with dark blue water as per poetic convention)

तनुतर तरङ्ग - very small wave

आकृति - shaped

शिवे - Oh Sivaa! (Sakti)

कृशे मध्ये - in your lean waist

किञ्चित् - the something (the line of hair above the navel)

जननि तव Oh Mother!, your

यत् भाति - which manifests

धियाम् - to wise men

विमर्दात् - from the friction

अन्योन्यं - mutual

कुच कलशयोः - of the pitcher like (shapely) breasts

अन्तर गतं - which is inbetween (the line of hair)

तनू भूतं - has become slim

व्योम - the sky (dark blue in colour)

प्रविशत् इव - as if entering

नाभिं - the navel

कुहरिणीम् - the cave

Oh Sivaa! Oh Mother! this something which is shaped like a very small wave of the river Kalindi, in your lean waist, which manifests (itself only) to wise men, is like the sky, which is in between the pitcher like breasts, (and) has become slim from (their) mutual friction, (and) which is entering the cave of the navel.

स्थिरो गङ्गावर्तः स्तन मुकुलरोमावलिलता
कलावालं कुण्डं कुसुमशरतेजोहुतभुजः ,
रतेर्लीलागारं किमपि तव नाभिर्गिरिसुते
बिलद्वारं सिद्धेर्गिरिश नयनानां विजयते . 78 .

स्थिरः - steady

गङ्गा आवर्तः - whirlpool of the river Ganga (Ganges)

स्तन मुकुल - the breasts for (flower) buds

रोम आवलि लता - the creeper like line of hair (above the navel)

कला आवालं - basin (for water) for the part (of the creeper)

कुण्डं - hollow (for the sacrificial fire)

कुसुमशर तेजः - the lustre of one with the flower arrow (Cupid)

त भुजः - (one whose arms receive oblations), fire

रतेः - of Rati

लीलागारं - pleasure house

किं अपि - indescribable

तव नाभिः - your navel

गिरि सुते - Oh daughter of the mountain (Himavaan)!, (Sakti)

बिलद्वारं - the opening of the cave

सिद्धेः - of (sacrificial) fufilment

गिरिश - of Girisa (Siva)

नयनानां - to the eyes

विजयते - let it be victorious

Oh daughter of the mountain! let your navel which is a steady whirlpool of the river Ganga, which is a basin for the part of the creeper like line of hair with the breasts for (flower) buds, which is the hollow for the (sacrificial) fire of the lustre of Cupid, which is the pleasure house of Rati, which is like the opening of the cave of (sacrificial) fulfilment to the eyes of Girisa, (and) which is indescribable, be victorious.

निसर्ग क्षीणस्य स्तनतटभरेण क्लमजुषो
नमन्मूरतेर्नारी तिलक शनकैस्त्रुटयत इव ,
चिरं ते मध्यस्य त्रुटित तटिनी तीर तरुणा
समावस्था स्थेम्नो भवतु कुशलं शैलतनये . 79 .

निसर्ग - naturally

क्षीणस्य - slim

स्तन तट - the bosom

भरेण - by the weight

क्लम जुषः - suffering fatigue

नमन् मूरतेः - curved in shape

नारी तिलक - Oh best of women!(Sakti)

शनकैः - slowly

त्रुट्यत इव - as if breaking

चिरं - for a long time

ते मध्यस्य - your waist

त्रुटित तटिनी तीर - breached river bank

तरुणा - with the tree

सम अवस्था - similar to the state

स्थेम्नः - with the stability

भवतु कुशलं - let it be happy

शैल तनये - Oh daughter of the mountain (Himavaan)! (Sakti)

Oh best of women! Oh daughter of the mountain! let your naturally slim waist, suffering fatigue by the weight of the bosom, curved in shape, (and) is as if breaking, with the stability similar to the state of a tree in the breached river bank, be happy for a long time.

कुचौ सद्यः स्विद्यत्तटघटित कूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता ,
तव त्रातुं भङ्गादलमिति वलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलोवल्लिभिरिव . 80 .

कुचौ - the breasts

सद्यः - immediately

स्विद्यत् - perspiring

तट घटित - in contact with the sloping sides

कूर्पास - the bodice

भिदुरौ - which split

कषन्तौ - which rub

दोर्मूले - at the under arms

कनक कलश - golden pots

आभौ - which have the lustre

कलयता - who made

तव त्रातुं - to protect you

भङ्गात् - from breaking

अलं इति - it is enough

वलग्नं - the waist

तनुभुवा - by Cupid

त्रिधा - thrice

नद्धं - was tied

देवि - Oh Devi! (Oh effulgent one, Sakti)

त्रिवलि - the three folds of skin in the upper belly

लवली वल्लिभिः इव - as if by the lavali (a yellow) creeper (with white flowers)

Oh Devi! (Thinking that) it is enough to protect you from breaking (from the burden of your) breasts which on perspiring immediately split the bodice in contact with the sloping sides, which rub at the underarms, (and) which have the lustre of golden pots, (your) waist was tied thrice, as if by the lavali
creeper of the three folds of skin in (your) upper belly by Cupid who made it.

द्वितीयो भागः - सौन्दर्यलहरि

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजात्
नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे ,

अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं

नितम्ब प्राग्भारः स्थगयति लघुत्वं नयति च . 81 .

गुरुत्वं - heaviness

विस्तारं - vastness

क्षिति धरपतिः - the lord of mountains (Himavaan, the father of Parvati)

पार्वति - Oh Parvati! (daughter of the mountain) (Sakti)

निजात् - from his own

नितम्बात् - flanks (of the mountain)

आच्छिद्य - having cut

त्वयि - to you

हरण रूपेण - in the form of a (wedding) gift

निदधे - presented

अतः ते - therefore your

विस्तीर्णः - vast

गुरुः - heavy

अयं - this

अशेषां - the entire

वसुमतीं - the earth

नितम्ब - the hips and loins

प्राग्भारः - mass behind

स्थगयति - conceals

लघुत्वं नयति च - and reduces to lightness

Oh Parvati! the lord of the mountains presented to you in the form of a (wedding) gift, heaviness and vastness having cut (them) from his own flanks. Therefore this your vast, heavy mass of the hips and loins behind conceals the entire earth and reduces (it) to lightness (in comparison).

करीन्द्राणां शुण्डान् कनककदली काण्डपटलीं
उभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवति ,
सुवृत्ताभ्यां पत्युः प्रणति कठिनाभ्यां गिरिसुते
विधिज्ञे जानुभ्यां विबुध करिकुंभ द्वयमसि . 82 .

करीन्द्रणां - of elephants

शुण्डान् - trunks (of elephants)

कनक कदली - golden plantain tree

काण्ड पटलीं - the stalk portion

उभाभ्यां - both

ऊरुभ्यां - by the thighs

उभयं अपि - and both (the elephant trunks and the stalk of the golden plantain which are standards of comparison by poetic convention to a woman's thighs), and

निर्जित्य - having vanquished

भवति - Oh You! (Sakti)

सुवृत्ताभ्यां - well rounded

पत्युः प्रणति - from prostrations to the husband (Siva)

कठिनाभ्यां - which are hard

गिरि सुते - Oh daughter of the mountain ! (Sakti)

विधिज्ञे - Oh knower of Vedic injunction! (Sakti)

जानुभ्यां - by the two knees

विबुध करि - the elephant of Indra (named Airavata)

कुम्भ - the frontal globe on the forehead of an elephant

द्वयं - both

असि - you exist

Oh You! Oh daughter of the mountain! Oh knower of Vedic injunction! you exist having vanquished both : the trunks of elephants and the stalk portion of the golden plantain tree, by both thighs, (and) both frontal globes on the fore head of the elephant of Indra, by the two knees which are well rounded and hard from prostrations to the husband (Siva).

पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते

निषङ्गौ जङ्घे ते विषमविशिखो बाढमकृत ,

यदग्रे दृश्यन्ते दशशरफलाः पादयुगली

नखाग्रच्छद्मानः सुरमकुट शाणैक निशिताः . 83 .

पराजेतुं - to defeat

रुद्रं - Rudra (Siva)

द्विगुण - double (the usual number of five arrows of Cupid)

शर गर्भौ - arrows within

गिरि सुते - Oh daughter of the mountain! (Sakti)

निषङ्गौ - the quiver

जङ्घे - the two shanks

ते - your

विषम विशिखः - Cupid

बाढं अकृत - assuredly made

यत् अग्रे - in front of which (shanks)

दृश्यन्ते - are seen

दश शर फलाः - the heads of ten arrows

पाद युगली - of the pair of feet

नख अग्र छद्मानः - in the guise of nail tips

सुर मकुट - the crowns of celestials

शाणैक - whetstone

निशिताः - sharpened

Oh daughter of the mountain! to defeat Rudra, Cupid assuredly made your two shanks into a quiver with double (the usual number of) arrows within. In front of which are seen the heads of ten arrows in the guise of nail tips of the pair of feet, sharpened on the whetstones of the crowns of the celestials (bowing at your feet).

श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ ,
ययोः पाद्यं पाथः पशुपति जटाजूट तटिनी
ययोर्लाक्षा लक्ष्मीररुण हरिचूडामणि रुचिः . 84 .

श्रुतीनां - of the Vedas (that which was heard by revelation)

मूर्धानः - the head (the Upanishads are the head of the Vedas as they ascertain the true meaning of the Vedas)

दधति - are borne

तव यौ - your (feet) which

शेखरतया - as a diadem

मम अपि - on my too

एतौ - these two

मातः - Oh Mother! (Sakti)

शिरसि - on the head

दयया धेहि - place with compassion

चरणौ - the two feet

ययोः पाद्यं - the water used for washing which (the feet)

पाथः - water

पशुपति - Pasupati (Siva who bows at Sakti's feet)

जटा जूट तटिनी - the river (Ganga) in the mass of the matted hair

ययोः - of which

लाक्षा लक्ष्मीः - the lustre of the lac (red) dye (used as a cosmetic on the feet)

अरुण - red

हरि चूडा मणि - the gem on the diadem of Hari (who bows at Devi's feet)

रुचिः - colour

Oh Mother! these two feet which are borne by the Upanishads as a diadem, place (them) with compassion on my head too. The water used for washing which (the feet) is the Ganga in the mass of the matted hair of Pasupati, (and) the lustre of the lac dye of which, is the red colour of the gem on the diadem of Hari.

नमो वाकं ब्रूमो नयनरमणीयाय पदयोः
तवास्मै द्वन्द्वाय स्फुटरुचिरसालकवते ,
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे . 85 .

नमो वाकं - uttering the word नमस् (obeissance)

ब्रूमः - we tell

नयन रमणीयाय - to that which is delightful to the eye

पदयोः - to the feet

तव - your

अस्मै द्वन्द्वाय - this pair

स्फुट रुचि - brightly lustrous

रसालकवते - which has liquid lac dye

असूयति अत्यन्तं - envies greatly

यत् अभिहननाय - to be struck by which

स्पृहयते - desires

पशूनां ईशनः - the lord of the souls (Siva)

प्रमद वन - the pleasure garden

कङ्केलि तरवे - the Asoka tree (which by poetic convention flowers if struck by the feet of noble women)

We tell the word `obeissance' to this your pair of feet, to that (pair) which is delightful to the eye, which is brightly lustrous (and) which has liquid lac dye, by which (feet) Siva desires to be struck, (and hence) envies greatly the Asoka tree of the pleasure garden.

मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्य नमितं
ललाटे भर्तारं चरणकमले ताडयति ते ,
चिरादन्तः शल्यं दहनकृतमुन्मूलितवता
तुलाकोटिक्वाणैः किलिकिलितमीशानरिपुणा . 86 .

मृषा कृत्वा - having falsely (teasingly) comitted

गोत्र स्खलनं - the blunder of calling by a wrong name

अथ - after

वैलक्ष्य नमितं - bowing in shame (to appease the wife)

ललाटे - on the forehead

भर्तारं - the husband (Siva)

चरण कमले - the two lotus feet

ताडयति ते - your (feet) hit

चिरात् - after a long time

अन्तः शल्यं - the thorn (of hostility) within

दहन कृतं - was burnt

उन्मूलितवता - by one who has had (the thorn) plucked out

तुला कोटि क्वाणैः - by the jingling of the anklet

किलिकिलितं - a sound of joy is made

ईशान रिपुणा - by the enemy of Isana (Siva), (by Cupid)

Your two lotus feet hit on the forehead of the husband, bowing in shame after having falsely (teasingly) comitted the blunder of calling (you) by a wrong name. A sound of joy is made (then) by the jingling of (your) anklet, by Cupid, who was burnt, and who has had the thorn (of hostility) from within plucked
out after a long time.

हिमानी हन्तव्यं हिमगिरि निवासैकचतुरौ
निशायां निद्राणं निशि चरमभागे च विशदौ ,
वरं लक्ष्मी पात्रं श्रियमतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् . 87 .

हिमानी - mass of snow

हन्तव्यं - which is destroyed

हिम गिरि - snowy mountain

निवासैकचतुरौ - which are beautiful even when residing

निशायां - at night

निद्राणं - which sleeps (closed)

निशि - at night

चरम भागे च - as well as in the last part of (the night) (at dawn)

विशदौ - which are manifest (open)

वरं - which wishes to be

लक्ष्मी पात्रं - the abode of Lakshmi (to be passively occupied

by Lakshmi, the goddess of wealth)

श्रियं अति सृजन्तौ - which bestows wealth

समयिनां - for the followers of the Samaya school (wherein Siva and Sakti are held to be equal)

सरोजं - the lotus

त्वत् पादौ - your two feet (which are compared to a lotus in normal poetic convention)

जननि - Oh Mother! (Sakti)

जयतः - they triumph (over)

चित्रं इह किम् - what is the wonder here?

Oh Mother! your two feet which are beautiful even when residing in the snowy mountain, which are manifest (open) at night as well as in the last part of (the night), (and) which bestows wealth (on) the followers of the Samaya school, triumph over the lotus, which is destroyed by a mass of snow, which sleeps at night (and) which wishes to be the (passive) abode of Lakshmi. What is the wonder here?

पदं ते कीर्तीनां प्रपदमपदं देवि विपदां

कथं नीतं सद्भिः कठिन कमठी कर्पर तुलां ,

कथं वा बाहुभ्यामुपयमनकाले पुरभिदा

यदादाय न्यस्तं दृषदि दयमानेन मनसा . 88 .

पदं - the abode

ते कीर्तीनां - your fame

प्रपदं - forefoot

अपदं - no resort

देवि - Oh Devi (effulgent one)! (Sakti)

विपदां - of calamity

कथं नीतं - how was it decided

सद्भिः - by the wise (poets)

कठिन - hard

कमठी कर्पर तुलां - to be equal to the tortoise skull (shell) (in accordance to poetic convention)

कथं वा - How was it possibly

बाहुभ्यां - by the two arms

उपयमन काले - at the time of marriage

पुर भिदा - by the destroyer of the three cities of the demons or the three bodies of man (Siva)

यत् आदाय - having taken which

न्यस्तं दृषदि - was placed on the mill stone (a ritual symbolic of being steadfast as a rock)

दयमानेन मनसा - with a loving heart

Oh Devi, how was your forefoot, the abode of fame (and) no resort of calamity, decided by the wise (poets) to be equal to the hard tortoise skull? Having taken which (the forefoot) by the two arms, at the time of marriage, how was it possibly placed on the mill stone by Purabhida, with (apparently) a loving heart ?

नखैर्नाकस्त्रीणां करकमल सङ्कोच शशिभिः

तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ,

फलानि स्वःस्थेभ्यः किसलयकराग्रेण ददतां

दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ . 89 .

नखैः - with nails

नाक स्त्रीणां - of the celestial maidens

कर कमल सङ्कोच - the closing of the lotus like hands

शशिभिः - with the moons (moon like)

तरूणां - of the trees

दिव्यानां - the celestial

हसत इव - as if, laugh(ing)

ते चण्डि चरणौ - your feet Oh Candi! (the fierce one), (Sakti)

फलानि - fruits

स्वः स्थेभ्यः - to those who live in one's own abode (to the celestials)

किसलय - tender shoots

कर अग्रेण - by the tips of the hands

ददतां - which (the celestial trees) give

दरिद्रेभ्यः - to the poor

भद्रां - auspicious

श्रियं अनिशं - riches incessantly

अह्नाय ददतौ - which (the feet) give instantly

Oh Candi! your feet with the moon like nails (which cause) the closing of the lotus like hands of the celestial maidens, which instantly give to the poor auspicious riches incessantly are as if laughing at the celestial trees which give fruits (only) to (other) celestials by the tender shoots of the tips of the(ir) hands.

ददाने दीनेभ्यः श्रियमनिशमाशानुसदृशीं
अमन्दं सौन्दर्यं प्रकरमकरन्दं विकिरति ,
तवास्मिन्मन्दार स्तबकसुभगे यातु चरणे
निमज्जन्मज्जीवः करणचरणः षट् चरणताम् . 90 .

ददाने - which give

दीनेभ्यः - to the poor

श्रियं - wealth

अनिशं - incessantly

आशा अनुसदृशीं - according to desire

अमन्दं - great

सौन्दर्य प्रकर - the bunch of flowers of beauty

मकरन्दं - the honey (of flowers)

विकिरति - scatters

तव अस्मिन् - this, your

मन्दार स्तबक - the bunch of flowers of the (celestial) coral tree

सुभगे - auspicious

यातु - may it proceed to

चरणे - into the foot

निमज्जन् - plunging

मत् जीवः - my life

करण चरणः - sense organs as feet

षट् चरणताम् - the state of being a six (five sense organs plus mind) legged one (a bee)

May my life with the (five) sense organs (plus the mind) as feet proceed to the state of being a six legged one (a bee), plunging into this your (lotus) foot, auspicious like the bunch of flowers of the coral tree, which scatters the honey of the bunch of flowers of great beauty, which give to the poor wealth according to desire incessantly.

द्वितीयो भागः - सौन्दर्यलहरी :

पदन्यास क्रीडा परिचयमिवारब्धुमनसः

स्खलन्तस्ते खेलं भवनकलहंसा न जहति ,

अतस्तेषां शिक्षां सुभगमणिमञ्जीररणित

च्छलादाचक्षाणं चरणकमलं चारुचरिते . 91 .

पद न्यास - of placement of the steps

क्रीडा - the sport

परिचयं - the practice

इव - perhaps

आरब्धुमनसः - with a mind to commence

स्खलन्तः ते - they trip

खेलं - play (of mimicking the graceful walk of Sakti)

भवन कलहंसाः - the resident swans

न जहाति - do not abandon

अतः तेषां - therefore, for their

शिक्षां - instruction

सुभग - auspicious

मणि मञ्जीर रणित - jingling of the gem (studded) anklet

छलात् - under the pretext of

आचक्षाणं - teach (how to walk)

चरण कमलं - lotus feet

चारु चरिते - Oh one pocessed of a beautiful life! (Sakti)

Oh one pocessed of a beautiful life! the resident swans with a mind to commence the practice of the sport of placement of the steps, (though) they trip, do not abandon play. Therefore for their instruction, the auspicious gem (studded) anklet of the lotus feet, under the pretext of jingling, perhaps teach (them).

गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृतः

शिवः स्वच्छच्छाया घटित कपट प्रच्छदपटः ,

त्वदीयानां भासां प्रतिफलनरागारुणतया

शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतुकम् . 92 .

गताः - have become

ते मञ्चत्वं -your bed

द्रुहिण - Druhina (Brahma)

हरि - Hari (Vishnu)

रुद्र - Rudra

ईश्वर - Iswara (Maheswara)

भृतः - servitors (with authority to create, preserve and destroy)

शिवः - Siva (Sadaasiva tattva, the subtlest of the twenty five categories representing Siva and Sakti in the evolved state)

स्वच्छच्छाया - white lustre

घटित - made of

कपट - disguised as

प्रच्छद पटः - the coverlet

त्वदीयानां - of your

भासां - of the lustre

प्रति फलन राग - reflected colour

अरुणतया - by the red

शरीरी - embodied

शृङ्गारः रस इव - seems like, the (poetic) sentiment of love

दृशां - for (your) eyes

दोग्धि कुतुकम् - yeilds joy

The servitors, Druhina, Hari, Rudra (and) Iswara have become your bed. Paramasiva, disguised as the coverlet made of (his) white lustre, by the reflected red colour of your lustre, seems like the sentiment of love embodied (and) yeilds joy for your eyes.

अराला केशेषु प्रकृति सरला मन्दहसिते
शिरीषाभा चित्ते दृषदुपलशोभा कुचतटे ,
भृशं तन्वी मध्ये पृथुरुरसिजारोहविषये
जगत्त्रातुं शम्भोर्जयति करुणा काचिदरुणा . 93 .

अराला - curliness
केशेषु - in the hair
प्रकृति - natural
सरला - straight forwardness
मन्द हसिते - in the gentle smile
शिरीष आभा - (delicate) as the Sirisa (flower)
चित्ते - in the mind
दृषद् उपल शोभा - the lustre of a gem in a (hard) rock
कुच तटे - in the slope of the bosom
भृशं - excessive
तन्वी मध्ये - slenderness in the waist
पृथु - wideness
उरसिज आरोह विषये - in the matter of the bosom and hip
जगत् त्रातुं - in order to protect the world
शम्भोः - of Sambhu (Siva)
जयति - excels
करूणा - compassion
काचित् - indescribable
अरुणा - (called) Arunaa (the red form of Sakti)

The indescribable compassion of Sambhu, (called) Arunaa in order to protect the world, excels as curliness in the hair,

natural straight forwardness in the gentle smile, as the (delicate) Sirisa (flower) in the mind, as the lustre of a gem in a (hard) rock in the slope of the bosom, as excessive slenderness in the waist, (and) as wideness in the matter of the bosom and hip.

कलङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कलाभिः कर्पूरैर्मरकतकरण्डं निबिडितम् ,
अतस्त्वद्भोगेन प्रतिदिनमिदं रिकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते . 94 .

कलङ्कः - the stain (on the face of the moon)

कस्तूरी - is musk (or musk deer shaped stain on the face of the moon)

रजनिकर बिम्बं - the orb of the moon

जलमयं - full of water

कलाभिः कर्पूरैः - with bits (ormoon rays) of camphor

मरकत करण्डं - an emerald container

निबिडितम् - filled

अतः - therefore

त्वत् भोगेन - by your utilisation

प्रतिदिनं इदं - every day, this

रि कुहरं - the empty hollow (of the container)

विधिः - Vidhi (Brahma)

भूयः भूयः - again and again

निबिडयति नूनं - indeed fills

तव कृते - for your sake

This orb of the moon is an emerald container full of water, filled with bits of camphor; the stain is musk. The empty hollow (of the container), by (virtue of) your utilisation

every day, is indeed filled again and again by Vidhi for your sake.

पुरारातेरन्तः पुरमसि ततस्त्वच्चरणयोः
सपर्या मर्यादा तरलकरणानामसुलभा ,
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमराः . 95 .

पुर अरातेः - of Pura arati (the enemy of the cities of demons or the bodies of man) (Siva)
अन्तः पुरं असि - you are in the inner apartments (set aside for women)
ततः - therefore
त्वत् चरणयोः - of your two feet
सपर्या मर्यादा - the rules of propriety in worship
तरल करणानां - those with fickle senses
असुलभा - not easy
तथा हि एते - thus surely, these
नीताः - take away
शतमख मुखाः - those with Satamakha (Indra) as the chief
सिद्धिं अतुलां - the matchless superhuman powers
तव - your
द्वारोपान्तः - in proximity to the door
स्थितिभिः - stationed
अणिमा आद्याभिः - Anima (capacity for atomic reduction) and others (the eight superhuman powers or Siddhis personified as godesses)
अमराः - the celestials (who have not mastered the senses)

You are in the inner apartments of Siva. Therefore, the rules of propriety in the worship of your two feet is not not easy for those with fickle senses. Thus surely, these celestials

with Satamkha as the chief (forbidded from entering the inner apartments) take away (only) the matchless superhuman powers
of Anima and others (Siddhis) stationed in proximity to your door.

कलत्रं वैधात्रं कतिकति भजन्ते न कवयः

श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः ,

महादेवं हित्वा तव सति सतीनामचरमे

कुचाभ्यामासङ्गः कुरवकतरोरप्यसुलभः . 96 .

कलत्रं वैधात्रं - the wife of Vidhata (Brahma) (Saraswati, the goddess of learning)

कति कति - several

भजन्ते न - do not serve

कवयः - poets

श्रियो देव्याः - of the goddess of wealth (Lakshmi)

कः वा न भवति - who does not become

पतिः - the lord

कैः अपि धनैः - with wealth of some sort (or other)

महादेवं - Mahadeva (Siva)

हित्वा - except

तव सति - your Oh chaste one! (Sakti)

सतीनां अचरमे - Oh first among chaste women! (Sakti)

कुचाभ्यां आसङ्गः - contact with the bosom

कुरवक तरोः अपि - even for the Kuravaka (a species of the Amaranth) tree (which by poetic convention longs for the embrace of noble women prior to flowering)

असुलभः - it is not easy

Do not several poets serve the wife of Vidhata ? With wealth of some sort, who does not become the lord of the

goddess of wealth ? Oh Sati! Oh first among chaste women! except Mahadeva, contact with your bosom is not easy even for the (inanimate) Kuravaka tree.

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो

हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ,

तुरीया कापि त्वं दुरधिगमनिःसीममहिमा

महामाया विश्वं भ्रमयसि परब्रह्ममहिषि . 97 .

गिरां आहुः देवीं - they call as the goddess of speech (Saraswati)

द्रुहिण गृहिणीं - the wife of Druhina (Brahma)

आगम विदुः - the knowers of the Agamas (the sacred scriptures)

हरेः पत्नीं - the wife of Hari (Vishnu)

पद्मां - as Padma (one dwelling in the lotus) (Lakshmi)

हर सहचरीं - the wife of Hara (Siva)

अद्रि तनयाम् - as the daughter of the mountain (Parvati)

तुरीया का अपि - indescribable fourth one

त्वं - you

दुरधिगम - unattainable (by the senses)

निःसीम महिमा - boundlesly glorious one

महामाया - Mahamaya tattva (one of the twenty five categories representing Siva and Sakti in the evolved state)

विश्वं भ्रमयसि - you cause the universe to revolve

परब्रह्म महिषि - Oh Queen consort of the Parabrahman (the Supreme)

Oh Queen consort of the Parabrahman, the knowers of the Agamas call (you) as the goddess of speech, the wife of Druhina, as Padma the wife of Hari (and) as Adri tanaya, the wife of Hara. (But) you are the indescribable fourth one, the unattainable, the boundlessly glorious Mahamaya, (and) you cause the universe to revolve.

कदा काले मातः कथय कलितालकरसं
पिबेयं विद्यार्थी तव चरण निर्णेजनजलम् ,
प्रकृत्या मूकानामपि च कविताकारणतया
कदा धत्ते वाणीमुखकमलताम्बूलरसताम् . 98 .

कदा काले - at what time

मातः कथय - Oh Mother! (Sakti), tell

कलित अलक रसं - bearing (mixed with) the (red) lac dye used as a cosmetic on the feet)

पिबेयं - I will drink

विद्यार्थी - seeker of knowledge

तव चरण - your feet

निर्णेजन जलम् - the water used for ablution

प्रकृत्या - naturally

मूकानां अपि च - even of the dumb

कविता - poetry

कारणतया - the cause

कदा धत्ते - when will it be bestowed

वाणी मुख कमल - the lotus face of Vani (Saraswati)

ताम्बूल रसताम् - similar to the (red) betel leaf and areca nut juice (from the mouth of Saraswati which by poetic convention is said to
bestow poetic genius on one who tastes it)

Oh Mother! tell, at what time will I drink the water bearing the lac dye, used for ablution of your feet ? Being the cause of poetry even of the naturally dumb (and hence) similar to the betel and areca nut juice of the lotus face of Vani, when will it be bestowed?

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते

रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा ,
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकरः
परानन्दाभिख्यं रसयति रसं त्वद्भजनवान् . 99 .

सरस्वत्या - with Saraswati

लक्ष्म्या - and Lakshmi

विधि हरि - Vidhi (Brahma) (and) Hari (Vishnu)

सपत्नः - rival

विहरते - sports

रतेः पातिव्रत्यं - the chastity of Rati (wife of Cupid)

शिथिलयति - he lessens

रम्येण वपुषा - with a beautiful body

चिरं जीवन् एव - living eternaly (as a Jivan Mukta, one liberated while alive)

क्षपित - casting off

पशु - the soul bound by spiritual ignorance

पाश - the bond of spiritual ignorance

व्यतिकरः - contact with

पर आनन्द अभिख्यं - called supreme bliss

रसयति रसं - relishes the joy

त्वत् भजनवान् - he who worships you

He who worships you sports with Saraswati and Lakshmi, (and is a) rival to Vidhi and Hari. With a beautiful body, he lessens the chastity of Rati. Living eternally and casting off contact with the soul bound by spiritual ignorance and the bond of spiritual ignorance, he relishes the joy called supreme bliss.

प्रदीपज्वालाभिर्दिवसकर नीराजनविधिः

सुधासूतेश्चन्द्रोपलजललवैरर्घ्य रचना ,

स्वकीयैरम्भोभिः सलिलनिधि सौहित्यकरणं

त्वदीयाभिर्वाग्भिस्तव जननि वाचां स्तुतिरियम् . 100 .

प्रदीप ज्वालाभिः - **with the flame of a lamp**

दिवसकर - **for the sun**

नीराजन विधिः - **the performance of the oblation of lights**

सुधासूतेः - **for the moon**

चन्द्रोपल - **moon stone**

जललवैः - **with drops of water (oozing from the moon stone)**

अर्घ्य रचना - **performance of oblation**

स्वकीयैः - **with his own**

अम्भोभिः - **waters**

सलिलनिधि - **to the ocean**

सौहित्यकरणं - **giving satisfaction**

त्वदीयाभिः - **by your own**

वाग्भिः - **words**

तव - **your**

जननि वाचां - **Oh generator of words! (Sakti)**

स्तुतिः इयम् - **this hymn of praise**

Oh generator of words, this your hymn of praise, by your own words (is like) the performance of the oblation of lights with the flame of the lamp for the sun; the performance of oblation with drops of water (oozing from) the moon stone, for the moon (and) giving satisfaction to the ocean with his own waters.

इति श्रीशंकराचार्य विरचिता सौन्दर्यलहरी समाप्ता